

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
TICHEL, AND *OF OUR NEW DAY BEGUN* BY OMAR THOMAS

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Eaddy Jr., Jack A. *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, and "Of Our New Day Begun" by Omar Thomas*. Doctor of Musical Arts (Performance), August 2019, 196 pp., 2 tables, 9 figures, 167 musical examples, 6 appendices, bibliography, 87 titles.

The wind band provides an outlet for composers to use their platform to reach performers, enlighten audiences, and heal communities. This document is an analysis of three composers' approach to incorporate social consciousness in their wind band music. Adam Schoenberg, Omar Thomas, and Frank Ticheli work with specific social justice issues to respond to specific events, allowing them to reach and empower performers and audiences, to heal, thrive and build past these events. The chapters contain each composer's biographical information, then provide detailed information of the three works; background and cursory information, the composer's use and understanding of the social justice issue and an extensive analysis of each work. The composers use compositional design techniques to convey their intent to share a specific message. This document provides insight through each composer's techniques and thought processes, providing a better understanding of the works. The knowledge gained will help conductors and performers understand social consciousness in wind band music.

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CHAPTER 1

INTRODUCTION

Purpose of Study

There are moments in time where music speaks when words cannot. Music communicates in many ways: it can be programmatic and share a story, be absolute and written for the sake of writing, or be composed to make a personal statement. The wind band provides an outlet for composers to use their platforms to reach performers, enlighten audiences, and heal communities. The Oxford Handbook of Social Justice in Music Education states social justice is a term often employed in educational literature as a catch-all expression, and a political call to action for those seeking the amelioration of any number of social problems relating to, for example, class, ethnicity, gender sexuality, disability, and cultural identity.¹ Oftentimes, composers have been drawn to social justice issues, be it the current state of our country, immigration reform, gun violence, or mental health issues. Social consciousness has always been used in music; from slave communicating to each other, to John Lennon's *Give Peace a Chance*, protesting the war. The wind band has also addressed works that address social justice issues including: *Only Light, Only Love* by Leslie Gilreath, which tackles the beauty of life, even as African Americans struggle with hatred,² *Scraps from a Madman's Diary* by Catherine Likhuta, which highlights hardships associated with mental

¹ Cathy Benedict et al., *The Oxford Handbook of Social Justice in Music Education* (Oxford: Oxford University Press, 2018), xi.

² Leslie Gilreath, *Only Light Only Love*, Greensboro, NC: C. Alan Publications, 2018.

illness,³ and *The Eyes of the World Are Upon You* by Jennifer Jolley which was composed in response to The University of Texas mass shooting.⁴

Within the arts, there is a growing expression of issues of social justice, and it is very common to see issues of them expressed in the visual arts, through dance and through music. There is an emerging presence within the field of music, and much of it is from the wind band world. Three composers that have demonstrated this are Adam Schoenberg, Frank Ticheli, and Omar Thomas.

The purpose of this document is to explore how three wind band composers, Adam Schoenberg, Frank Ticheli, and Omar Thomas, express social justice issues through their compositions. Furthermore, the document explores what motivated the three composers to create their works, examine what compositional features they used to express the issues, and identify their expectations to empower the performers and audience concerning these issues. The works that are examined include, *Symphony No. 2-Migration* by Adam Schoenberg, *Silver Lining-Concerto for Flute and Wind Ensemble* by Frank Ticheli, and *Of Our New Day Begun* by Omar Thomas.

The wind band continues to grow and flourish as a serious artistic medium through the commissioning of new works. A vital part of this reality in wind band music is social consciousness. If social justice is action, social consciousness is the awareness of those actions.

³ Catherine Likhuta, "*Scraps of a Madman's Diary*," Program, Accessed January 14, 2019. <http://catherinelikhuta.com/Program141016.pdf>.

⁴ Jennifer Jolley, "*The Eyes of the World Are Upon You*," Jennifer Jolley, Accessed January 14, 2019. <https://www.jenniferjolley.com/the-eyes-of-the-world>.

Webster's dictionary defines social consciousness as being aware of important social issues.⁵

During the 2016 election, Adam Schoenberg became unsettled regarding the political climate surrounding immigration reform and was motivated to compose *Symphony No. 2-Migration*. Schoenberg's wife was an immigrant, and her migration to the United States inspired this work.⁶ Frank Ticheli's *Silver Lining-Concerto for Flute and Wind Ensemble* was composed as a personal tribute to the memory of Lara Barnett, a former student of Ticheli.⁷ Barnett unexpectedly took her life, and her husband Peter Warshaw commissioned this work to honor her memory. Omar Thomas' *Of Our New Day Begun*, was composed to honor the nine victims of domestic terrorism in the Charleston 9 mass shooting. This work addressed the fact that African American injustices and transgressions is becoming more prevalent in our society.⁸

This document provides an understanding of composers' connection to their social justice topic, and how they are able to convey it to performers and audiences. The document is also a resource for conductors, allowing them to have a deeper understanding of the motives and purpose of the composers' rationale and intent.

Significance and State of Research

From television to radio, to social media, social justice issues are becoming mainstream

⁵ Merriam-Webster, s.v. "social consciousness," accessed December 15, 2018, <https://www.merriam-webster.com/dictionary/social%20consciousness>.

⁶ Adam Schoenberg, *Symphony No. 2-Migration*, (Los Angeles: Schoenberg Music, 2017).

⁷ Frank Ticheli, *Silver Lining* (Brooklyn: Manhattan Beach Music, 2018).

⁸ Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

in society⁹. Gun violence is rampant, necessitating school systems across the country to implement active shooter drills.¹⁰ Dealing with suicide is interwoven in the fabric of society.¹¹ Composers are rallying to become a part of the solution, using their platform to help people become socially aware and create music that can be expressed, in order to bring forth conversation or help heal a segment of society. The composer's expression could be a release that helps the composer, or the listener navigate or understand a particular social construct.¹² Schoenberg, Ticheli, and Thomas used their unique voices to create works that emphasized the importance of these injustices to their audiences.

Nominated for two Grammy awards, Schoenberg has been commissioned by the New York Philharmonic and the Dallas Symphony Orchestra, and has won awards, including the Morton Gould Young Composer Award and the Charles Ives Scholarship.¹³ Ticheli has been a champion of the wind band, composing over forty works for band, he has received commissions from middle school bands to professional groups, been given the Arts and Letters Award, won the NBA/William D. Revelli Memorial Band Composition Contest, and received the Charles Ives

⁹ D. M. Kelly et al, "Social justice needs to be everywhere": Imagining the future of anti-oppression education in teacher preparation, *Alberta Journal of Educational Research*, 56(4), 388-402. Retrieved from <https://libproxy.library.unt.edu/login?url=https://libproxy.library.unt.edu:2165/docview/1544870551?accountid=7113>

¹⁰ Adriana Diaz, "Active Shooter Drills for Preschool Teachers a New Normal for Schools," CBS News, May 29, 2018, accessed December 16, 2018, <https://www.cbsnews.com/news/school-shootings-active-shooter-drills/>.

¹¹ Natalie Pane. "The Rate of High School-Aged Youth Considering and Committing Suicide Continues to Rise, Particularly among Female Students," 2018. Child Trends. November 14, 2018, accessed December 16, 2018, <https://www.childtrends.org/high-school-aged-youth-considering-and-committing-suicide-among-female-students>.

¹² Cathy Benedict et al., *The Oxford Handbook of Social Justice in Music Education* (Oxford: Oxford University Press, 2018), 191.

¹³ Adam Schoenberg, "Biography," Adam Schoenberg, Accessed January 4, 2019, <https://adamschoenberg.com/>.

Scholarship.¹⁴ In Thomas' young composition career, his works have been performed at the Midwest Clinic and the Southeastern College Band Directors National Association (CBDNA) Conference, he was awarded the ASCAP Young Jazz Composer award, and named Boston's Jazz Artist of the Year.¹⁵ These composers' works are noteworthy, and the three compositions used in this study are recognized as significant with the frequency of performance.

All three works have been continuously performed national stages (Midwest Clinic or CBDNA) by premiere collegiate and professional wind bands.¹⁶ Not only have they been performed in prestigious venues, they also meet criteria for having artistic merit. Acton Ostling surveyed expert wind band conductors and created an evaluation to examine if wind band compositions have serious artistic merit.¹⁷ The three works in this study meet Ostling's qualifying criteria of his study: the composition has form; has shape and design; reflects craftsmanship in orchestration; is sufficiently unpredictable to an immediate grasp of its musical meaning; the music goals are not obvious; consistent in quality; consistent in style; reflects ingenuity in development; genuine and not pretentious; and reflects musical validity that transcends time.¹⁸ The significance of these works will continue to evolve as the works are performed.

¹⁴ Frank Ticheli, "Frank Ticheli," USC Thornton School of Music, Accessed January 4, 2019. <https://music.usc.edu/frank-ticheli/>

¹⁵ Omar Thomas, "About," Omar Thomas, Accessed January 4, 2019. <https://www.omarthomas.com/>.

¹⁶ Nikk Pilato, "*Symphony No. 2-Migration, Silver Linings, Of Our New Day Begun*," Wind Repertory Project, Accessed November 4, 2018, <https://www.windrep.org>.

¹⁷ Acton Ostlin, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit," (PhD diss., University of Iowa, 1978).

¹⁸ Ibid, 14

Social consciousness has been widely studied in music education. In 2015, Oxford released a handbook of social justice in music education. This handbook is a collection of twenty-five published articles from respected scholars in the music education field. Articles range from introductory information to examples of the use of social justice in music education. Section editor Paul Woodford described the pursuit of social justice as:

...the questioning or challenging the authority of the status quo, other-wise individuals, especially children, are not likely to notice or recognize oppression, let alone develop a sense of moral agency and social responsibility.¹⁹

Woodford later stated that one of the goals of the handbook was to understand the effects of privilege in shaping individuals and social consciousness in music.²⁰ Abramo writes that the balance of challenging social justice issues poses hardships for educators teaching expression through music.²¹ Lastly, Burnard, Hassler, Murphy, and De Jong write:

If diverse and differentiated musical creativities inspire, entertain, connect and engage diverse groups of people, then the educational possibilities of broadening and deepening the relationship between creativities and practice in education could serve as a container that stimulates insight and the potential for social justice in teaching and learning music.²²

The most effective artists are able to motivate diverse individuals and mobilize them into organized action. Change in society often involves a musician's voice and skill.²³ Jennifer

¹⁹ Cathy Benedict et al., *The Oxford Handbook of Social Justice in Music Education* (Oxford: Oxford University Press, 2018), 3.

²⁰ Ibid., 552.

²¹ Ibid., 583.

²² Ibid., 360

²³ Jennifer Steinfeldt Warren, "String Players Making a Difference: Social Justice and Change." *School Band & Orchestra*, *School Band & Orchestra*, May 2018.

Warren gave accounts of inspirational stories that deal with social justice and change, Yehudi Menuhin gave a speech in Moscow to protest against cultural repression, and Bruce Koff organized a benefit concert to pay legal fees for a gay violinist to get a green card.²⁴ There are many musicians who are the voice of the voiceless, working to make a change in our society.

Christopher Hathaway's dissertation examined Jake Runestad's use of social justice in choral music. Hathaway accounted themes of social justice in American music, from slave songs to civil rights chants, to artists such as Bruce Springsteen, KRS One, and Pink Floyd.²⁵ Popular music has fought for the rights of all people, and to help them come to grips with being liberated. While wind band composers have been socially conscious for years, recently there has been a growing number of works commissioned in the social justice realm.

Composing is innately emotional, and the commissioning process affords the composer the opportunity to be heavily involved in the work and the events surrounding the work. Music incorporates the function of emotion to be a vehicle for its expression.²⁶ Schoenberg, Ticheli, and Thomas individually focus on issues that have great meaning to them. Schoenberg's wife was an immigrant and *Symphony No. 2-Migration* represents his process of dealing with issues surrounding the 2016 presidential election.²⁷ *Silver Lining-Concerto for Flute and Wind*

²⁴ Warren, "String Players..."

²⁵ Christopher Hathaway, "Themes of Social Justice in the Choral Music of Jake Runestad" (PhD diss., University of North Texas, 2018), 2.

²⁶ Alan P. Merriam, *The Anthropology of Music* (Evanston, IL: Northwestern Univ. Press, 2006), 219.

²⁷ Adam Schoenberg, *Symphony No. 2-Migration*, (Los Angeles: Schoenberg Music, 2017).

Ensemble was composed in honor of Ticheli's former student's tragic suicide.²⁸ Thomas uses his roots in the church to compose *Of Our New Day Begun* and reflects on the domestic terrorism act that occurred in Charleston.²⁹ These composers were able to take three social justice issues and help the performers and listeners become more aware of the tragedies.

Symphony No. 2-Migration tells the story of immigrants who have come to America to make a better life for themselves and their families. *Migration* is composed in five movements, "March," "Dreaming," "Escape," "Crossing," and "Beginnings." Schoenberg provides the essence of each movement:

- I. "March" is the catalyst for change. Whether personal or political, it represents the conflict that is taking place within the country of origin.
- II. "Dreaming" is the vision of what awaits. It is the inspiration that allows one to take the leap and begin the journey.
- III. "Escape" represents the uprooting. Whether crossing illegally, going through Ellis Island, etc., it embodies the anxiety, hope, and fear of leaving everything behind.
- IV. "Crossing" captures the feelings associated with leaving your homeland and entering a completely unfamiliar place.
- V. "Beginnings" represents the culmination of the journey. It is the start of a new life where anything is possible.³⁰

Silver Lining-Concerto for Flute and Wind Ensemble was commissioned by Peter

Warshaw, in memory of his late wife, Lara Barnett, with assistance from the Worldwide Concurrent Premieres and Commissioning Fund, Inc. This twenty-four-minute work is written in three movements: "Game," "The Girl with the Flaxen Hair," and "Silver Lining." The second

²⁸ Frank Ticheli, *Silver Lining* (Brooklyn: Manhattan Beach Music, 2018).

²⁹ Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

³⁰ Adam Schoenberg, *Symphony No. 2-Migration*, (Los Angeles: Schoenberg Music, 2017).

movement, *The Girl with the Flaxen Hair*, is a tribute to Lara Barnett, the commissioner's wife, and Ticheli's former student. Ticheli derives inspiration from Sara Teasdale's poem, *A Little While*, which deals with death. The final movement, "Silver Lining," is optimistic, with the soloist sharing the spotlight with the performers.³¹ Ticheli uses the last movement to encourage listeners that although death may seem like the end, there is hope for all in the situation; every cloud has a silver lining.

Of Our New Day Begun was commissioned to honor the nine individuals who lost their lives in an act of domestic terrorism at the Emanuel African Methodist Episcopal Church in Charleston, South Carolina. The work premiered on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, in Charleston, South Carolina, with members of the Mother Emanuel AME congregation in attendance.³² Thomas states:

My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.³³

Of Our New Day Begun is rooted in the African American church tradition.

Thomas incorporates James Weldon Johnson's *Lift Every Voice and Sing*, known as the Negro National Anthem. "Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the

³¹ Frank Ticheli, *Silver Lining* (Brooklyn: Manhattan Beach Music, 2018).

³² Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

³³ Ibid.

tambourine in these sections is a direct nod to black worship services.”³⁴ Thomas is able to intertwine these motives throughout the work representing the struggle African Americans experience in America, and a semblance of healing through a tragedy such as this.

The three compositions presented in this document are examples of 21st century wind band works that address social consciousness. In regard to social consciousness in wind band, Rowan University band director, Joseph Higgins stated, “The works are intended to connect audiences, students, and faculty on topics that are relevant, and that can be difficult to put into words.”³⁵ These works communicate a specific message to the performer and listener, creating an opportunity for conversation and growth. The works allow the composers to create awareness around social justice issues of personal importance. Lastly, the composers, performers, and listeners create a piece of art that encourages others to explore the issues and generate more awareness.

The three compositions in this document are small in comparison to works written to commemorate social justice issues, but the frequency of these works show that social consciousness is important to the wind band medium. Wind band conductors are starting to present concerts using social justice themes: Rowan University Spring 2018 concert *Music of*

³⁴ Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

³⁵ Matt Skoufalos, "Rowan Students Tackle 'Music of Social Justice' in Concert Series," NJ PEN, February 19, 2018, accessed December 22, 2018, <http://www.njpen.com/rowan-students-tackle-music-of-social-justice-in-concert-series/>.

Social Justice,³⁶ University of Georgia Spring 2018 concert *Climate Change is Real Y'all*³⁷, and Southeastern University Fall 2018 concert *Of Our New Day Begun*³⁸. While there is research examining social justice in music education, more scholarship is a needed regarding social consciousness as it pertains to the wind band. The following research questions guide this document:

Research Question 1: How is social justice communicated in wind band works that deal with social justice issues?

Research Question 2: What has influenced the conductor's understanding of the composer's intent?

Research Question 3: How is awareness of the social justice issue created within the ensemble/audience?

Research Question 4: How are composers able to create motivic ideas that represent a social justice issue?

Method

The paper employs the interview method and analytical methods of three different compositions, each characterizing a unique social justice issue. The study examines Adam Schoenberg's *Symphony No. 2-Migration* (immigration), Frank Ticheli's *Silver Linings* (mental health), and Omar Thomas' *Of Our New Day Begun* (gun violence and African American issues). The criteria for selecting the compositions were based on the works' serious artistic merit, composed within the last ten years, and dealt with a social justice issue. Works dealing with

³⁶ Matt Skoufalos, "Rowan Students..."

³⁷ Rachel Gadra, "News Creative," Hodgson Wind Ensemble Brings Heavy Hitting Themes in the United States Premiere of *Scraps From a Madman's Diary*, January 13, 2017, accessed December 22, 2018, <https://theartsnewsblog.wordpress.com/>.

³⁸ William Lake, "Of Our New Day Begun," Program notes for *Omar Thomas Of Our New Day Begun*, Southeastern University Wind Ensemble, William Lake, Lakeland, FL: Bush Chapel, October 25, 2018.

social justice issues will continuously be embedded in wind band music. Music has been a platform for these issues, and the wind band is becoming a vehicle to share the issues.

The present study has several components: a motivic analysis of the work, interviews with the commissioning composer and conductor. The interviews provide insight about the commissioning composer's and conductor's perspectives, expressions, and compassion they attempted to convey, and what benefitted them during the process (i.e., score study, did the piece provide a sense of healing, the experience with their students, delivering the message to the audience, and how to convey the composers' wishes). Then, the study uses the interviews and analysis to highlight how the composers convey the social justice issues with ensembles and audiences.

The three composers, Jerry Junkin (commissioning conductor of the Schoenberg), as well as Peter Warshaw (commissioner of the Ticheli), participated in this study. These works were personal, and the composers and commissioning conductors accounts were valuable to understand many perspectives of the works. It is my hope that future conductors studying the scores will be able to grasp some of the elements of the work, but each composer's input will provide a significant understanding of their works. Each composer/conductor participated in an interview with the researcher, focusing on three primary questions:

1. What is social justice and how can it be communicated in wind band music?
2. How has the birth of the work influenced performers/audience to become socially conscious?
3. How can specific motives in your work be translated to your ideas you are trying to present?

CHAPTER 2

COMPOSERS' BACKGROUND INFORMATION

Adam Schoenberg (b. 1980)

Two-time Grammy nominee, and Top ten most performed living classical composer by U.S. orchestras, Adam Schoenberg has become a new voice in the American music landscape.³⁹ Schoenberg grew up in Northampton, Massachusetts and started playing piano and improvising at three years old. Music was important in the Schoenberg home; his mother Jane was an author of children's books and his dad Steven was an accomplished composer and improvisational pianist.⁴⁰ Schoenberg was an athlete and excelled in soccer throughout high school. After graduation, he played soccer for Oberlin College. Schoenberg knew music was missing from his college life; "When I look back now, I think I was drawn to Oberlin because there was a conservatory across the street. I just wasn't ready to acknowledge at first that music is a true part of who I am. After my freshman year, I realized I had had enough of a general liberal arts education and transferred into the conservatory."⁴¹

Schoenberg began composing in his second year at Oberlin and received his master's and doctoral degree from the Juilliard School of Music. Schoenberg recalls his first lesson with Robert Beaser; "You are lucky to be here. We see a lot of talent in you, but you have a lot of

³⁹ Adam Schoenberg, "Biography," Adam Schoenberg, Accessed January 4, 2019, <https://adamschoenberg.com/>.

⁴⁰ Peter Gilstrap, "Assistant professor of composition Adam Schoenberg takes joy in the creation of new music—and he has his first Grammy nomination to show for it," *Occidental Fanfare*, January 10, 2018. accessed February 27, 2019. <https://www.oxy.edu/magazine/winter-2018/occidental-fanfare>

⁴¹ Even Fein, "Q&A With Adam Schoenberg," *The Juilliard Journal*, October 2014, <http://journal.juilliard.edu/journal/1410/qa-adam-schoenberg>

work to do.”⁴² Schoenberg was compelled to learn the intricacies of composition. Schoenberg’s composition teachers encouraged him to grow; Beaser taught him to compose on the micro level, focusing on the intent behind each note and rhythm, while John Corigliano taught him the macro level. Corigliano would say, “Without the structure, the notes are irrelevant.”⁴³ After graduating from Juilliard, Schoenberg joined the faculty at the University of California-Los Angeles. Currently, he is Assistant Professor of Composition and Film at Occidental College.

While in graduate school, the IRIS Orchestra offered Schoenberg his first notable commissioned writing *Finding Rothko*. Robert Spano, conductor of the Atlanta Symphony Orchestra, became interested in his works when he received a score to Schoenberg’s *American Symphony*. Spano eventually programmed and commissioned Schoenberg’s works: *La Luna Azul* and *Finding Rothko*.⁴⁴ Robert Spano invited Schoenberg to join the Atlanta School of composers, that was created to provide a specific voice for the Atlanta area in the orchestra world.⁴⁵ Schoenberg continues to be championed by major musical organizations and reviews of his music include “invigorating” (Los Angeles Times), and full of “mystery and sensuality” (The New York Times).⁴⁶ Schoenberg’s works have been awarded the Morton Gould Young

⁴² Even Fein, “Q&A With Adam Schoenberg.”

⁴³ Ibid.

⁴⁴ Edna Landau, *Musical America Blogs*, May 13, 2013, Accessed February 11, 2019, <http://www.musicalamerica.com/mablogs/?p=11233>

⁴⁵ Alexandra Dee, “The Atlanta School: A New Approach to Promoting Audience Receptivity to Contemporary Symphonic Music” (Northwestern University, 2017), 20, accessed February 20, 2019, <https://libproxy.library.unt.edu/login?url=https://libproxy.library.unt.edu:2165/docview/1928961083?accountid=7113>.

⁴⁶ Adam Schoenberg, “Biography,” Adam Schoenberg, Accessed January 4, 2019, <https://adamschoenberg.com/>.

Composer Award, Brian M. Israel award, the Charles Ives Scholarship, two Grammy nominations, and he became the first American classical composer to sign with Universal Music Publishing Classical Group.⁴⁷

Schoenberg composes for the wind band, orchestra, chamber, solo works, as well as film scores. Like his father, Schoenberg has scored two feature-length films and several shorts. During his residency with the Kansas City Symphony, Schoenberg co-wrote the score to *Graceland*, with his father Steven Schoenberg.⁴⁸ His compositional style is similar to the lyricism of Aaron Copland, the father of American music.⁴⁹ Schoenberg says, “One of the greatest compliments I’ve ever had is someone came up to me and said, ‘your music sounds like Radiohead meeting Aaron Copland.’” Schoenberg’s works are built on tonal, modal, jazz, funk, and pop.⁵⁰ His father told him, “Write what is in your heart; when you compose, close your eyes and listen to what is inside of you.”⁵¹ Schoenberg describes the compositional process:

It is always difficult trying to describe my music because my music comes completely from the subconscious. I write from the heart, and although everything tends to come from an improvisation, I then have to use my craft to enhance the idea itself. I aspire to write beautiful music that is lyrical, music that is atmospheric, music that is filled with a

⁴⁷ James Manheim, “Adam Schoenberg Biography,” *All Music*, accessed February 11, 2019, <https://www.allmusic.com/artist/adam-schoenberg-mn0003012850/biography>.

⁴⁸ “Adam Schoenberg Biography,” *All Music*, accessed February 11, 2019, <https://www.operamusica.com/artist/adam-schoenberg/#biography>

⁴⁹ Steven Paul, “KC Symphony showcases Adam Schoenberg, composer of the future,” *Kansas City Star*, accessed February 15, 2019, <https://adamschoenberg.com/press/kc-symphony-showcases-adam-schoenberg-composer-of-the-future/>

⁵⁰ *Ibid.*

⁵¹ *Ibid.*

lot of energy, and hopefully something that is optimistic and leaves the audience in a good place.⁵²

Schoenberg believes that music is not meant to be verbalized, but felt, because the composer is creating an experience.⁵³ From his *American Symphony* to *Symphony No. 2-Migration*, Schoenberg's compositions are works that inspire people, providing a sense of hope and understanding.

Omar Thomas (b. 1984)

Omar Thomas began to thrive in the jazz idiom in 2008, winning the American Society of Composers, Authors and Publishers (ASCAP) Young Composers Award, and being named Boston's 2012 Jazz Artist of the year.⁵⁴ In Thomas' young career, he has been recognized by many organizations for his compositions and his activism, winning Album of the Year at the OUTMusic Awards and The History Project's 2014 Lavender Rhino Award, acknowledging his work as an up-and-coming activist in the Boston LGBTQ community.⁵⁵ Growing up in Brooklyn, New York, his Guyanese parents instilled confidence and he learned to be outspoken.⁵⁶ Thomas found his love of music, playing trombone in his high school band.⁵⁷ After high school, he

⁵² Adam Schoenberg, "New composer with UMPC talks about his work" (interview), June 21, 2012, accessed February 25, 2019, <https://www.youtube.com/watch?v=GSMF7EDLwkE>.

⁵³ Steven Paul, "KC Symphony showcases Adam Schoenberg, composer of the future," *Kansas City Star*, accessed February 15, 2019, <https://adamschoenberg.com/press/kc-symphony-showcases-adam-schoenberg-composer-of-the-future/>

⁵⁴ Perry Eaton, "Composing A Jazz Anthem For Gay Rights: Omar Thomas's 'We Will Know,'" *The ARtery*, July 18, 2013, accessed March 1, 2019, <https://www.wbur.org/artery/2013/07/18/omar-thomas-jazz>.

⁵⁵ Omar Thomas, "About," Omar Thomas, Accessed January 4, 2019. <https://www.omarthomas.com/>.

⁵⁶ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

⁵⁷ Ibid.

studied music education at James Madison University, then completed a master's in jazz composition at the New England Conservatory of Music.⁵⁸

Thomas has had significant achievement early in his career, becoming a professor of harmony at Berklee College of Music at the age of 23, and a community activist.⁵⁹ Thomas' students welcome his zeal for teaching, stating that "Professor Thomas is the best teacher I've had, and he teaches harmony with passion, excitement, and explains it in a way that is relatable as an artist."⁶⁰ Thomas wants to share his passion of music with all students and expresses, "As a result of my teaching, I hope that students walk around and listen to music in a completely different way and that they feel the music in a different way. I hope that the love and the passion I have is contagious. I hope they see the musical world through different ears."⁶¹ Thomas is very passionate about his students and his passion extends outside of his music.

Because Thomas has been in the professional music scene from a young age, he is able to connect with younger audiences. He has become a staple in the Boston area, and people are inspired by his everyday life. When discussing if a professor should or should not express himself, Thomas states, "I felt like people, in general, have a preconceived notion of what a professor is supposed to look like. I liked challenging that, because — let's be honest — you don't necessarily think of a professor as a 23-year-old black kid. I like playing with the idea of

⁵⁸ Perry Eaton, "Composing A Jazz Anthem For Gay Rights: Omar Thomas's 'We Will Know,'" *The ARTery*, July 18, 2013, accessed March 1, 2019, <https://www.wbur.org/artery/2013/07/18/omar-thomas-jazz>.

⁵⁹ Omar Thomas, "About," Omar Thomas, Accessed January 4, 2019. <https://www.omarthomas.com/>.

⁶⁰ "Omar Thomas." *Rate My Professor*. Accessed March 3, 2019. <http://www.ratemyprofessors.com/ShowRatings.jsp?tid=1204829>

⁶¹ "Omar Thomas," *Berklee Biography*, accessed March 3, 2019, <https://www.berklee.edu/people/omar-thomas>.

giving you a professorial look but not being in the body that you equate with it.”⁶² Thomas is able to relate with all people, which helps audiences appreciate his music.

Thomas has a passion to connect with people that began when he composed his first work at the age of four.⁶³ Thomas believes that “music is the only place where all grades can be creative together, and that is something that does not happen anywhere else.” Thomas’ music continues to be performed all over the world, and he is offered commissions in the jazz and classical idioms. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens' Choruses, the Colorado Symphony Orchestra, in addition to a number of the country's top collegiate music ensembles.⁶⁴

Thomas has become a vocal leader for many social justice issues, and as a result, his music has given hope and provided healing to many people.⁶⁵ Thomas created an anthem for lesbian, gay, bisexual, transgender rights after his first Jazz album, *I Am*, reached the number one spot on the iTunes Jazz charts. Thomas’ album of the year, *We Will Know*, features a song *We Will Know*, a LGBT civil rights piece with four movements aimed to give the LGBT community a work to call their own and sing in times of celebration and of hardship.⁶⁶ He was

⁶² James Reed, “Dressing Omar Thomas,” *Boston Globe*, September 20, 2014, Accessed March 4, 2019, <https://www.bostonglobe.com/magazine/2014/09/20/dressing-omar-thomas/jGhwfXQw52S1Z1n3BK96aO/story.html>.

⁶³ Composers and Schools, “Omar Thomas discusses the collaboration with Rio Americano High Jazz Band. A CSIC Project,” (interview), Posted December 12, 2011, accessed March 5, 2019, <https://www.youtube.com/watch?v=vh-XZd9Z5Fg>

⁶⁴ Omar Thomas, “About,” Omar Thomas, accessed January 4, 2019. <https://www.omarthomas.com/>.

⁶⁵ Perry Eaton, “Composing A Jazz Anthem For Gay Rights: Omar Thomas's 'We Will Know,’” *The ARtery*, July 18, 2013, accessed March 1, 2019, <https://www.wbur.org/artery/2013/07/18/omar-thomas-jazz>.

⁶⁶ Omar Thomas, “About,” Omar Thomas, Accessed January 4, 2019. <https://www.omarthomas.com/>.

inspired to create the work after he entered the “It Gets Better Project.” This work is driven by his own sexuality as an openly-gay male, and more by the struggles that so many others face.⁶⁷ Terri Lyne Carrington, GRAMMY Award-winning composer calls this piece a “thought provoking, multi-layered masterpiece, which has put him in a special category of great artist.”⁶⁸ Herbie Hancock says, "Thomas shows great promise as a new voice in the further development of jazz in the future."⁶⁹ Thomas has also taken this new voice into the wind band realm. Many collegiate bands are commissioning his wind band works, and they are being performed nationally and internationally.⁷⁰

Thomas is also an activist in his community and around the nation. While in Boston, he served on the Diversity and Inclusion Council and acted as co-chair of the LGBT Allies.⁷¹ Many of Thomas’ works highlight social justice themes, because he believes that, “You can write laws that will change things, but laws can’t change people’s hearts. The arts are how we can reach people’s hearts and minds to make the changes we need to make.” Promoting social consciousness in Thomas’ music provides an open conversation with people in ensembles all over the country, where specific issues need to be confronted more than others. Thomas

⁶⁷ Perry Eaton, “Composing A Jazz Anthem For Gay Rights: Omar Thomas's 'We Will Know,’” *The ARtery*, July 18, 2013, accessed March 1, 2019, <https://www.wbur.org/artery/2013/07/18/omar-thomas-jazz>.

⁶⁸ “Omar Thomas,” *OutMusic - The LGBT Academy of Recording Arts*, Accessed March 3, 2019, <https://www.berklee.edu/people/omar-thomas>.

⁶⁹ Omar Thomas, “About,” Omar Thomas, Accessed January 4, 2019. <https://www.omarthomas.com/>.

⁷⁰ “Omar Thomas.” *The Wind Repertory Project*. Accessed March 3, 2019. http://www.windrep.org/Omar_Thomas

⁷¹ Ibid.

believes the music is a natural way to educate students and by proxy, their families, friends, and the people at these concerts.⁷²

Frank Ticheli IV (b. 1958)

As one of the pre-eminent composers for wind band, many of Frank Ticheli's forty-four wind band compositions have become standards in the band medium.⁷³ Ticheli was born in Munroe, Louisiana, which is close to New Orleans, where he was exposed to jazz at an early age. His father would take him into jazz clubs and play records of jazz music.⁷⁴ Ticheli recalls the day he received his first instrument:

When it was time to get an instrument, my father took me to a pawn shop in the heart of the French Quarter. In the shop window was a beautiful used clarinet for \$80 that really got my attention, and an old beat up trumpet that looked horrible, but was selling for \$45. My dad said, "Sorry, son, you're going to play the trumpet!"⁷⁵

Ticheli began playing trumpet in the fourth grade but became uninterested and quit due to the culture of the program. Luckily, Ticheli's family moved to Richardson, Texas, where the program was thriving, and he was encouraged to join the band.⁷⁶ He was inspired by his high school band director Robert Floyd, who taught him to enjoy music again. While at Berkner High School, he began composing; first for the jazz band, then he started transcribing jazz charts.

⁷² Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

⁷³ "Frank Ticheli," Bio, Accessed February 14, 2019, https://www.manhattanbeachmusiconline.com/frank_ticheli/biography.html

⁷⁴ Eliahu Sussman, "UpFront Q&A: Frank Ticheli," *SBO Magazine*, accessed February 16, 2019, <http://sbomagazine.com/repertoire/4491-85the-explosion-of-modern-concert-repertoire.html>

⁷⁵ Mark Camphouse, ed. *Composers on Composing for Band* (GIA Publications, Inc. Chicago, IL, 2004), 367.

⁷⁶ John Darling, "A Study of the Wind-Band Music of Frank Ticheli with an Analysis of Fortress, Postcard, and Vesuvius" (DMA diss., The Ohio State University, 2001), 4-5.

Ticheli's curiosity led him to create new ideas from those transcriptions and he began arranging. Ticheli became fond of composing:

Variations on America by Charles Ives was a real inspiration to me as well- it sounded somewhat dissonant and crazy, with different music going on at the same time- it was the first piece I heard that made me want to be a composer. It seems only fitting, as Ives is considered to be the "grandfather" of American music.⁷⁷

Ticheli studied music theory, composition and music education at Southern Methodist University in Dallas.⁷⁸ After graduation, Ticheli taught public school for a semester in Garland, Texas. Ticheli recalls receiving the job:

While preparing for grad school at Michigan, I received a call from a school in Garland, Texas; they had just fired their band director for exposing himself in front of the students, and they needed someone to finish out the year. [Chuckling] So, my first job was replacing a naked guy! I accepted the job reluctantly, but in retrospect, I learned a lot about what young musicians can do, and that experience still informs me to this day.⁷⁹

This experience helped Ticheli shape his beginning composition approach to writing music for winds, especially for younger performers.⁸⁰

Ticheli would go on to complete a master's and doctorate degree from the University of Michigan, where he studied with four members of the composition faculty: William Bolcom,

⁷⁷ "An Interview With Frank Ticheli," *Banddirector.com*, accessed February 11, 2019, <https://banddirector.com/interviews/an-interview-with-frank-ticheli/>

⁷⁸ John Darling, "A Study of the Wind-Band Music of Frank Ticheli with an Analysis of Fortress, Postcard, and Vesuvius" (DMA diss., The Ohio State University, 2001), 4-5.

⁷⁹ "An Interview With Frank Ticheli," *Banddirector.com*, accessed February 11, 2019, <https://banddirector.com/interviews/an-interview-with-frank-ticheli/>

⁸⁰ John Darling, "A Study of the Wind-Band Music of Frank Ticheli with an Analysis of Fortress, Postcard, and Vesuvius" (DMA diss., The Ohio State University, 2001), 4-5.

Leslie Bassett, William Albright, and George Wilson.⁸¹ Each teacher would enlighten him to different aspect of composition:

William Bolcom was a generalist and showed me I would have to go above the bare minimum, while Leslie Bassett was wonderful with the details. Going from a lesson with Bolcom to one with Bassett was like switching from large, sweeping brush strokes with a paintbrush to detailed precision work under a magnifying glass; their approaches to composition were quite different. William Albright stressed the beauty of sound and the importance of taking risks. George Wilson taught me to respect the integrity of the musical line.⁸²

Ticheli's life and graduate school experiences, along with his short public-school career have all influenced his compositional style. Ticheli says, "I have been influenced by a whole gumbo of musical cultures: early jazz, Cajun/Creole, folk, popular, European modernism."⁸³ Ticheli enjoys composing for every genre; he despises the term band composer, and believes it would be really boring and his compositions would suffer.⁸⁴ Ticheli's music has been described as "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*).⁸⁵

⁸¹ "An Interview With Frank Ticheli," *Banddirector.com*, accessed February 11, 2019, <https://banddirector.com/interviews/an-interview-with-frank-ticheli/>

⁸² Ibid

⁸³ Jill Sullivan, 2010 "Ticheli, Frank Paul," *Grove Music Online*, February 11, 2019. <http://libproxy.library.unt.edu:2173/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002087681>.

⁸⁴ "An Interview With Frank Ticheli," *Banddirector.com*, accessed February 11, 2019, <https://banddirector.com/interviews/an-interview-with-frank-ticheli/>

⁸⁵ Jill Sullivan, 2010 "Ticheli, Frank Paul," *Grove Music Online*, April 14, 2019. <http://libproxy.library.unt.edu:2173/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002087681>.

His collegiate career began on the composition faculty at Trinity University for three years, then he was convinced by the University of Southern California (USC) School of Music dean to join their composition faculty in 1991.⁸⁶ Being at USC provides the opportunity to use the USC Thornton Wind Ensemble to read his new works.⁸⁷ Ticheli uses the wind ensemble allows to enhance the aural image of the work and modify it according to the sounds he hears.

Ticheli has continually been commissioned to compose works dealing with social justice issues. Ticheli says, “Along with my *American Elegy* (gun violence in schools) and *Gaian Visions* (planetary environmental issues) the flute concerto is among my works that addresses a social issue head on, addressing the stigma surrounding depression and suicide, especially in the 2nd movement.⁸⁸ *Gaian Visions* was a reaction to global warming before the issue gained traction. The title originates from the Gaian Hypothesis, by British scientist, James Lovelock. His theory holds that the earth is a living organism, and as a living organism, it has its own defense mechanisms, and if it perceives human beings as a threat, it will find a way to attack and eliminate that threat.⁸⁹ Another Ticheli work, *American Elegy*, was composed for Columbine High School after a fatal school shooting in 1999. He thought that writing a piece for a tragedy would be an exception in our country's history, but now he is honored that when another tragic

⁸⁶ “An Interview With Frank Ticheli,” *Banddirector.com*, accessed February 11, 2019, <https://banddirector.com/interviews/an-interview-with-frank-ticheli/>

⁸⁷ Ibid.

⁸⁸ Frank Ticheli, e-mail message to author, January 19, 2019.

⁸⁹ Ticheli, Frank. Interview with author. Personal interview. Tempe, AZ, February 23, 2019.

event happens, people find solace in playing his piece.⁹⁰ Ticheli believes social consciousness is how music interacts with culture; cultural dissonance, cultural problems, and our history.⁹¹

⁹⁰ Ticheli, Frank. Interview with author. Personal interview. Tempe, AZ, February 23, 2019.

⁹¹ Ibid.

CHAPTER 3

SYMPHONY NO. 2-MIGRATION BY ADAM SCHOENBERG

Symphony No. 2-Migration was composed as a reaction to the political climate of the 2016 election.⁹² Immigration was heavily debated throughout the election; immigrants who had lived in America for twenty or more years were deported without trial or recourse.⁹³ The country was divided, and many people used their voice to respond to such times. Adam Schoenberg has responded through music for two elections; *American Symphony* was composed in response to 2008 election, but was inspired in a different way, “The majority of us {people around me} were very excited about the idea of change {Obama’s campaign platform}.”⁹⁴ Composing *Migration*, was a different response for Schoenberg, this was an emotional release. This symphony was personal for Schoenberg, and he composed this monumental work in six weeks.⁹⁵

The initial plan for the commission, was to write a piece about Schoenberg’s children, along with hope and optimism.⁹⁶ Schoenberg recalls the events of the commission, “I just didn’t see those (election) results happening the way it happened and suddenly, I can’t write this

⁹² Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

⁹⁶ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

piece about my children ... I was momentarily devastated and then the work became very personal for me. My wife and her family were not born in this country.”⁹⁷

Jerry Junkin, Director of Bands at the University of Texas at Austin, commissioned *Symphony No. 2-Migration*. Junkin remembers the events of the commission:

The election of 2016 occurred, and the whole subject of immigration was hotly debated ... This was a personal issue for Schoenberg. His wife and her family are immigrants. He comes from a family of immigrants. Generations before him. His children are first generation Americans. Schoenberg told me he couldn't go on with this other piece. He'd use this music some other place, but he had to write a different piece. He started on the day after Election Day and it was finished basically in six weeks.⁹⁸

Migration was commissioned by the Sarah and Ernest Butler School of Music along with the Texas Performing Arts for the University of Texas at Austin (UT) Wind Ensemble, and is dedicated to Jerry Junkin.⁹⁹ Schoenberg's teacher John Corigliano recommended him to Junkin. Corigliano was at UT for the 10th anniversary of his work, *Circus Maximus*. Junkin tells a story about Schoenberg's recommendation:

My graduate students met with him (Corigliano) in my office and toward the end I asked the obligatory question, which I always ask, "Who should we (the wind ensemble) be commissioning that we haven't." He named a lot of composers actually, ... people he thought would write an interesting ensemble piece. But then he went, "Oh Adam! Adam would write a terrific wind ensemble piece. Adam Schoenberg!" I nodded and wrote down Adam's name like I knew exactly who he was talking about.¹⁰⁰

Junkin believes it was destiny that brought this commission to light.¹⁰¹ First, the director of Texas Performing Arts, told him they received a Millennium Foundation Grant to be used for

⁹⁷ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

⁹⁸ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

⁹⁹ Adam Schoenberg, *Symphony No. 2-Migration*, (Los Angeles: Schoenberg Music, 2017).

¹⁰⁰ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

¹⁰¹ Ibid.

student projects that involved multiple student performers. Next, Junkin listened to Schoenberg's catalogue and decided to contact him, then he received a fortuitous Facebook friend request from Schoenberg. Schoenberg tells him, "I never request to be anyone's friend on Facebook. I don't have time for that, but I've been thinking about you." Junkin accepted and they immediately called him on Skype for their first conversation.¹⁰² Lastly, Schoenberg's schedule became available due to a major commission being cancelled. According to Junkin,

Schoenberg said, "I would love to write a piece for you, and now it could be possible because the window of time set aside to write my second symphony became free... Schoenberg now had this window of time that was available. One thing leads to another, and Schoenberg agrees to the commission."¹⁰³

Schoenberg calls *Migration* his first true wind ensemble work.¹⁰⁴ His first work, *Prepare for Takeoff* was composed when he was a student and he was unsure of his process and level of technique and craft.¹⁰⁵ *Migration* is composed with the support of Junkin and his students. Junkin brought Schoenberg to UT's campus for two visits. The process allowed him to fine tune the work:

Jerry was unbelievably supportive. Junkin said, "You're going to write us a piece, but we're going to bring you in early on, so that we can read through the piece and work out the kinks. Then you can make more changes ..." Typically I work with orchestras. You get a commission, show up the week of the premiere, and you work it (the commission) out. It's a very stressful and fast process. But I went to UT in mid-January, two months before the premiere to have run through and it wasn't just one run just for a couple of days. We read it (the work) on a Monday, then I went back to my hotel and made changes. I sent the next version in for the next reading, and we ran through it ... It was a really

¹⁰² Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

¹⁰³ Ibid.

¹⁰⁴ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹⁰⁵ Ibid.

wonderful process from that sense, I could digest the piece and the music during these rehearsals and readings and figure out what's working what's not working.¹⁰⁶

Migration was a deeply-rewarding work for Schoenberg on a visceral level. His wife, Janine and her family migrated to the country, seeking safety and the need for a better life. Her family fled Peru because they were in danger. They left everything within forty-eight hours to come to the United States. Janine's family was in the one percent; her dad was a successful, well-educated businessman, the family had multiple nannies, drivers, and were living a privileged life. They went from having everything to eating rice and beans and peanut butter sandwiches.¹⁰⁷ The family sacrificed everything leaving Peru, but it was best for the family. Many people cannot conceptualize the idea of starting over with the hope of having equal opportunities, but many immigrants come to America with that dream.¹⁰⁸

Migration is composed with considerable political implications. Composers who are advocating for social justice issues, face obstacles; there are times that organizations have discomfort and make it known, and there are others where the organizations are afraid to promote a product that patrons may see as unfavorable. Schoenberg has encountered these obstacles numerous times in his career. There were orchestras hesitant to perform *American Symphony* as a matter of conjecture for their patrons.¹⁰⁹ Another Schoenberg idea for a commission was dismissed by an orchestra:

My wife and I were commissioned by a well-respected American orchestra that's located in the south. The original concept would be a piece for Chorus and Orchestra, with a soloist ... There's this train, El Tren de la Muerte, the train of death. It runs from

¹⁰⁶ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

Central America up through Mexico into the United States... I mean gang infused cities and communities, with a lot of violence and drugs. We {Schoenberg and his wife} wanted to write a piece about a young gay boy who is taking the train to find his mother. His mother left him behind with his grandparents to go to the states to make more money to send back for her family to provide a better life. She {the mom} ends up marrying someone in the States and starts another family... When he gets 15 or 16, he says he is going to go buy his mother, then hops on the train and takes this journey. The organization felt this was too political for them. They thought there would have been backlash ... I don't know how to respond to that, because this is the climate we live in and we should be writing pieces that reflect our reality.¹¹⁰

With *Migration*, Junkin was unbothered by the political nature of the work. He said, “I didn't worry about it because there are a lot of political works that are part of the canon. We deal with those all the time... I didn't even give it thought. I let him {Schoenberg} tell the story, knowing there were no worries.”¹¹¹ Junkin briefly discussed the piece with the ensemble. He does not usually talk politics with his ensemble, especially in an election year, other than to encourage them to vote.¹¹² As a professor in Texas, Junkin teaches students from both sides of the political sphere:

There was one guy {in the ensemble} who wore a {Donald} Trump shirt but is a great guy and I love this guy. It {the piece} was a joking thing with him a little bit. I think he does come from a family of conservative Republicans who supported Trump. Out of the entire group, he was the only one who had any visible, tangible way to express any Trump support. If there was any support for any other candidates, it was always Hillary {Clinton}.¹¹³

The commission is from a personal point of view with political overtones. It is manifested in the

¹¹⁰ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹¹¹ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

¹¹² Ibid.

¹¹³ Ibid.

work, but also from a compositional and collaborative point of view.¹¹⁴

Schoenberg's teacher, John Corigliano, made his students think about the form, structure and intent of their works. Three questions always prevailed: what is the intent of the piece, what are you trying to say, and what are you trying to accomplish?¹¹⁵ Schoenberg encourages his students to think of the scores as paintings, or pieces of artwork. At times, artwork can convey a very thin textured moment, and at others an extraordinarily dense texture. Schoenberg looks at the canvas and he imagines what type of sound he will create.¹¹⁶

Schoenberg defines his compositional process:

I'll improvise for hours upon hours, record my improvisations and then I'll extract a chord progression. It could be just a note, it could be a melody, it could be a texture, it could be a rhythm. Then I'll start to sculpt and craft it. At that point I begin to think of myself as an architect building from this base material.¹¹⁷

Schoenberg composes music that can uplift and inspire people, "It's not going to function that way for everyone, but when it does resonate with some people, that feels rewarding."¹¹⁸ Knowing this piece is called *Migration*, Schoenberg did not want to create a work that was contrived. *Migration* was composed for all those people who have struggled, or who have to live in this uneasy climate that continues to fester. Schoenberg realized this work will

¹¹⁴ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Peter Gilstrap, "The Grammy-Nominated Classical Star You've (Probably) Never Heard Of," *The California Report*, January 26, 2018, accessed February 17, 2019, <https://www.kqed.org/news/11644364/the-grammy-nominated-classical-star-youve-probably-never-heard-of>.

¹¹⁸ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

mean more for people than he ever imagined; there could be musicians who walked the same path as his wife.¹¹⁹

Schoenberg's wife Janine is a playwright and television writer, but she listens to each of his works to see if it reaches laypeople. Schoenberg talks about this process:

She's my greatest audience. She's my set of ears. If I play her something and she doesn't like it. I go back in and adjust. I trust her ears, because I'd rather have her be my set of ears than someone who has trained ears. Of course, I want people with trained ears as well, but my wife represents the general audience.¹²⁰

This process allows Schoenberg to consider his audience throughout the creative process.

Schoenberg also works to connect with the performers of his music. He believes there is a great educational component to writing wind ensemble music, "It's challenging and satisfying to write repertoire that will inspire those musicians to rise to the challenge."¹²¹ Junkin says, "It's {Migration} difficult to play. He {Schoenberg} did not write this for everyone."¹²² Schoenberg articulates, "My music tends to be a little harder. You go through the evolution of a piece with them {the ensemble}. To me it's just a very different experience, that I really like."¹²³

Schoenberg appreciates hearing real humans put breath and tone into the piece, so everything imagined comes to life in a more profound manner.¹²⁴

¹¹⁹ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

¹²³ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹²⁴ Adam Schoenberg, "Migration: Part One" (documentary), Posted January 12, 2018, accessed February 17, 2019, <https://www.youtube.com/watch?v=rc8ZdO8ALol>

Migration premiered on March 5, 2017, by the UT Wind Ensemble, under the direction of Jerry Junkin.¹²⁵ This performance was the first of many on a tour to the College Band Director National Association (CBDNA) National Convention in Kansas City, Missouri. Junkin commissioned the work, to be a major work to end the CBDNA program. Junkin decided to apply for CBDNA because of the world-class hall, the Kauffman Center for the Performing Arts, and the great organ in the hall.¹²⁶ Junkin says, “If you're going to do that {apply for CBDNA}, you have to have a program in mind or else you don't get invited... and that's what we need; to end with a big piece.”¹²⁷ Before the premiere performance, Schoenberg spoke to the audience; providing details of the family's journey, and insight to the audience to help understand what the work meant to him. This made a more significant impact on the audience; much more than the program note could.¹²⁸ Schoenberg expects the listener/performer to be able to escape their lives momentarily and enter the musical landscape and world of the piece, and whatever experience they have, he hopes that they are moved by the.¹²⁹

Symphony No. 2-Migration is a twenty-seven-minute work composed in five movements (“March,” “Dreaming,” “Escape,” “Crossing,” and “Beginning”). This work liberated Schoenberg from the qualms surrounding the election. This was an emotional release for Schoenberg, and

¹²⁵ Adam Schoenberg, *Symphony No. 2-Migration*, (Los Angeles: Schoenberg Music, 2017).

¹²⁶ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

¹²⁷ Ibid.

¹²⁸ Author at premiere of *Symphony No. 2-Migration*, March 5, 2018.

¹²⁹ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

he wanted the musicians to know the backstory.¹³⁰ Schoenberg realized this work would become bigger than what he expected, because like his wife, so many immigrants share the same story. They relate to this work on a personal level and Schoenberg is glad that his work could do this for them.¹³¹

The work is structured where the outer two movements are connected, and the third movement is a stand-alone. “March” represents the journey of people marching as a reaction to protest. They are fighting for something better and what they believe in. “Dreaming” depicts what is coming next and how to provide a better life.¹³² Schoenberg reflects on the third movement:

I felt movements one and two were connected, but to have a little bit of pause and to reflect momentarily. To leave this world which I think is beautiful and to let out a sigh and then say okay, now we can go to the third movement. It is so intense. It's really in your face music that I have never composed before.¹³³

“Escape” conjures the idea that someone is escaping, which means there is this moment of anxiety and there are moments where expectations are dismantled.¹³⁴ “Crossing” is ominous, we are intimidated, because of the ambiguity, you do not know what will happen. The final movement, *Beginning* is a celebration; it is your beginning, the point where you start over again, the unknown that will hopefully be better than what came before.¹³⁵

¹³⁰ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹³¹ Ibid.

¹³² Ibid.

¹³³ Ibid.

¹³⁴ Ibid.

¹³⁵ Ibid.

Instrumentation

The work is scored as follows.

- Flute 1, 2, 3 (all double Piccolo)
- Oboe 1, 2
- Eb Clarinet
- Bb Clarinet 1, 2, 3, 4
- Bb Bass Clarinet
- BBb Contrabass Clarinet
- Bassoon 1, 2
- Contrabassoon
- Bb Soprano Saxophone
- Eb Alto Saxophone
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- F Horn 1, 2, 3, 4
- Bb Trumpet 1, 2, 3, 4 (1, 2 doubling Piccolo in Bb)
- Trombone 1, 2
- Bass Trombone 1, 2
- Euphonium 1, 2
- Tuba 1, 2
- Electric Bass
- Contrabass
- Harp
- Piano
- Timpani
- Percussion 1: Marimba 1, Crotales, Splash Cymbal, 4 Tom-Toms
- Percussion 2: Marimba 2, Vibraphone (shared), Nipple Gongs, Snare Drum, Marching Snare Drum
- Percussion 3: Vibraphone (Shared), Crash Cymbals (shared), Suspended Cymbal (shared), Floor Tom, Bass Drum (shared)

- Percussion 4: Xylophone (shared), Glockenspiel, Crash Cymbals (shared), Suspended Cymbal (shared), Floor Tom, Bass Drum (shared)
- Percussion 5: Xylophone (shared), Electronics, Whip, Tam-Tam (shared), Kick Drum, Egg Shaker
- Percussion 6: Snare Drum, Marching Snare Drum, Bass Drum (shared)

Analysis

This section presents an analysis of the composer's intent to use musical elements to convey the importance of the social justice issue. This analysis originates from score study, an interview with the composer, and the commissioner's insight. While the primary analysis is verified through conversations with the composer, secondary analyses are viewpoints introduced from the researcher's insight and examination of the work. The motives and ideas shared are unique perspectives to the work and provide an authentic interpretation of the piece. The interpretation helps convey the composer's intent to share the social justice topic with the conductor, performers, and audience.

The work uses three design components consistently; the use of chords as motives, dreamlike motives, and ascending and descending lines to elicit emotion. Schoenberg opens the work with powerful brass chords, and his use of these chords become the fabric of the entire work.¹³⁶ These chords are primarily triads with the third of the chord doubled. Schoenberg also moves thematic ideas in and out of time to create dreamlike motives. Theoretical analysis involves frequent references to tonal or harmonic motion (even gravitational forces between tones and chords), which can create tension, release, climax, repose, and relaxation."¹³⁷ The

¹³⁶ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹³⁷ Patrik N. Juslin, "What Does Music Express? Basic Emotions and beyond," *Frontiers in Psychology* 4 (September 6, 2013), accessed February 23, 2019, doi:10.3389/fpsyg.2013.00596.

ascending and descending lines are used to elicit emotions. Ascending lines and progression symbolize positive characteristics such as, great things happening, promise, hope, and new life, while descending lines and progression symbolize problematic ideas such as obstacles, difficulty, despair, and anxiety. Musical ideas can be used to express different emotions, and Juslin states, "Expression thus conceived brings a stronger focus on psychophysical relationships between musical features and perceptual impressions. A way to index emotional expression in music is to focus on listener agreement."¹³⁸

"March" – Movement 1

"March" is the catalyst for change; it represents the conflict that takes place within the country of descent.¹³⁹ Powerful brass chords establish the framework of the piece.¹⁴⁰

Schoenberg says, "These big block chords are in your face. Movement 1 is a fanfare; big, loud and fast, but not that fast."¹⁴¹ The marching drum is significant, as it symbolized people marching:

It was the concept of marching and then marching for change. Something's about to happen that I felt dramatically could be interesting to put people on marching snares and literally provide a visual aid of them marching somewhere.¹⁴²

Junkin tells a story of how the snare drum become an integral part of the piece:

¹³⁸ Patrik N. Juslin, "What Does Music Express? Basic Emotions and beyond," *Frontiers in Psychology* 4 (September 6, 2013), accessed February 23, 2019, doi:10.3389/fpsyg.2013.00596.

¹³⁹ Adam Schoenberg, *Symphony No. 2-Migration*, (Los Angeles: Schoenberg Music, 2017).

¹⁴⁰ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

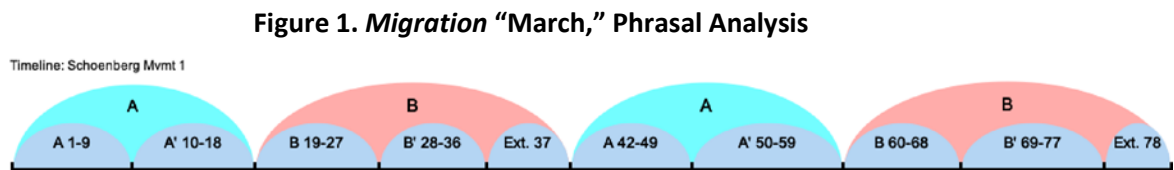
¹⁴¹ Ibid.

¹⁴² Ibid.

Adam came to visit. He {Schoenberg} wanted to meet with some of the students, so we went out after that concert {several students were percussionists}. During the dinner Schoenberg asked the big question, “What are some things you'd like to see in this piece.” They let him know there really aren't works in the band repertoire that require rudimentary percussion. Schoenberg let them know he didn't know about that world but would try to learn. When he walked to the car, he told me, “You know your students are great, but that's a terrible idea.” I then get the first draft and there's this huge rudimental snare drum writing with two players. The idea clearly stayed in his head and he did so by researching a world he knew nothing of.¹⁴³

Figure 1 is a timeline of the structure of the movement, composed in binary form.

Schoenberg also reveals motives from the other movements. The A section highlights the power chords in the brass, and the B section incorporates the woodwind layer with a secondary theme.



The A section begins in E major, with an eight-measure progression of tertian harmonies, that leads to a percussion interjection (Ex. 1 mm. 1-8). The open fifth chords are similar to the writings of Aaron Copland, known for creating the American sound.¹⁴⁴ Like a film score, the opening chords set the scene of the beginning of the journey with open plains, filled with the unknown. Schoenberg refers to the opening chords as “power-tenth chords, that are major triads that double the third of the chord.”¹⁴⁵ The A phrase uses a descending line which enhances the idea of conflict. This descending line uses two -measure fragments that divide the

¹⁴³ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

¹⁴⁴ Kleppinger, Stanley V. “Copland’s Fifths and Their Structural Role in the Sonata for Violin and Piano.” *Music Theory Online*, Vol. 17, Number 2, July 2011, Accessed March 12, 2019. <http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.kleppinger.html>

¹⁴⁵ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

chords. Schoenberg utilizes the tritone and descending fourth progression to advance through the phrase. The descending line arrives on the dominant, before the first percussion call. The percussion call (Ex. 2, m. 9) is similar to old military signals that provided information to the troops.¹⁴⁶ The first two signals (Ex. 2, m. 9, Ex. 4, m. 17) are short calls, the second being longer than the first. The A prime phrase is the same material in G major. The percussion call is longer, and the phrase resolves to F major, the tonality of the B theme.

Musical Example 1: *Migration* "March," mm. 1-8, Opening Chorus

Musical Example 2: *Migration* "March," m. 9, Percussion Call

¹⁴⁶ Eugene Corporon, *Explorations, Discoveries, Inventions and Designs in the Know Where* (Chicago: GIA Publications, 2017).

Musical Example 3: Migration "March," mm. 10-18(21), A' Phrase

The score for Musical Example 3 shows a descending line in the horn section (Hn. 1.3, Hn. 2.4, C Tpt. 1.2, C Tpt. 3.4, Tbn. 1.2, B. Tbn. 1.2, Euph. 1.2, Tba. 1.2) from measure 10 to 18. A red arrow points to this line. The bass line (E.B./Cb.) shows an ascending second sequence: G, F, Db, C, Ab, Gb, F. The score includes dynamics like *ff* and *f*, and a *Piccolo in Bb* part starting at measure 19. The A' phrase ends at measure 21.

Musical Example 4: Migration "March," mm. 16-17, Percussion Call

The score for Musical Example 4 shows a percussion call in measures 16-17. The percussion parts include Timpani (Temp.), Percussion 1-6. The call is marked with *p* and *ff*. Specific instruments mentioned are Marching Snare Drum, Tam-Tam, and Bass Drum. The score is marked "Extended" and "LV".

The B section consist of two parts, the B theme, B prime which has an ascending motive on top of an A theme chord progression, ending with an extension, which is an ascending melody finishing with the final drum call before the march begins. The B motive (Ex. 5, mm. 19-27) is a lyrical unison line using the clarinets, saxophones (shown in example), and piccolo trumpet. This combination of timbres creates unique and bright color in the F tonality. The chords (Ex. 3, 19-21) (Ex. 6, mm. 22-27) are an ascending second sequence and now alternate between the horn, flute and oboe, and low brass. The B prime theme (Ex. 6, mm. 28-32) (Ex. 7, mm. 33-36) is a call and response between the chords and melodic line. The chords are

modeled after the A section power chords. The extension (Ex. 7, mm. 33-40) is a development of the final two measures of the B prime theme. The B section ascends throughout, making this the section of promise and hope of what is to come.

Musical Example 5: *Migration* "March," mm. 19-27, B Phrase Motive

Musical Example 6: *Migration* "March," mm. 22-32, B chords Ascending 2nd Sequence

Musical Example 7: *Migration* "March," mm. 33-40, B Prime and Extension

The A section returns at measure 42 with a restatement of the power chords. The A section is a mirror of the previous A section, with the exception of the first drum call. This A

section adds a rudimentary drum part, and a two-part sound scrim within the woodwinds and upper trumpets.

The drum part (Ex. 8, mm. 43-48) is slow developing, but provides a foundation for the drum part in the B section. The two-part scrim (Ex. 9, mm. 43-48) foreshadows the dream-like second and fourth movements; the rhythm provides a sense of the tempo fluctuating in and out of time. Part one (Ex. 9, mm. 43-48) is a descending whole tone 0 scale that alternates simple and compound time, while part two is major triads descending by minor thirds in a highly-synco-pated fashion. These descending lines accent the idea of conflict. The A prime phrase (Ex. 10, mm. 49-53) adumbrates the escape theme from movement 3 (Ex. 11, mm. 169-178).

Musical Example 8: *Migration* “March,” mm. 43-48, Drum March Figure

Musical Example 9: *Migration* “March,” mm. 43-48, Scrim

Musical Example 10: Migration “March,” mm. 49-53, Use of Escape Theme

Musical Example 11: Migration “March,” mm. 169-178, Mvmt. 3 Escape Theme

III. Escape

The next B section reiterates the lyrical theme and ascending second sequence. The return includes ideas that have been used. The drums’ part becomes more involved, and they become the symbol for “March” (Ex. 12, mm. 59-62); the drummers march from the front of the stage, through the audience, to the back of the hall. Measure 60 has a fragmented version (Ex. 13, mm. 59-62) of the escape theme in the upper woodwinds. Schoenberg injects an altered part two of the scrim (Ex. 14, mm. 63-65) intermittently. The B prime section (Ex. 15, mm. 69-73) culminates with the bass line adding an ascending motive through the end of the work. The final two measures (Ex. 16, mm. 77-80) ascend to the home key E major, rejuvenating the promise of hope.

Musical Example 12: Migration “March,” mm. 59-62, Rudimentary Percussion

Musical Example 13: *Migration* “March,” mm. 59-62, Escape Theme Fragments

Musical Example 14: *Migration* “March,” mm. 63-65, Part Two of Scrim

Musical Example 15: *Migration* “March,” mm. 69-73, Ascending Bass Line

Musical Example 16: *Migration* “March,” mm. 77-80, Ascending Lines to the End of Movement

“Dreaming” – Movement 2

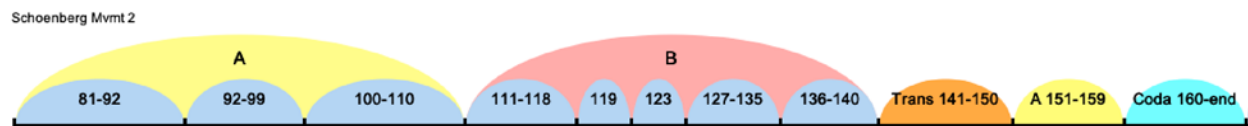
The second movement, “Dreaming” is a slow atmospheric movement symbolizing dreaming about what’s to come next. At this point the metaphor is not about Schoenberg’s wife’s family, but about people who contemplate this voyage, this journey that is not going to be easy.¹⁴⁷ Junkin says, “The second movement is exceptionally beautiful. His use of color is

¹⁴⁷ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

really wonderful. The second and the fourth movement have solo play that unites us. He {Schoenberg} has this clarinet dialogue, along with a vocal flute and clarinet line in combination with the solo instruments.”¹⁴⁸

The movement is written in binary form (ABA), and Figure 2 is a timeline showing the structure of the movement. The movement is attacca and connects this powerful chord in E major to a haunting vocal note in the electronics. “Dreaming” alternates between the sense of not being in time, against being in time. The A section is atmospheric, the oboe solo is lost and lonely, traveling by itself. The B section has a constant pulse that guides the dialogue between the flute, clarinet, soprano saxophone and solo trumpet. After a brief return to the A section, the coda creates a moment similar to the opening of the movement.

Figure 2: *Migration* “Dreaming,” Phrasal Analysis



The movement continues with vocal electronics, then adds crotales using magic wand mallets (Ex. 17, mm. 81-95), that create a unique color, similar to a lighter, resonant wine glass. The crotales and harp play freely throughout this A section, which provides the opportunity for this to be a different movement each time. Schoenberg uses the pointillism technique to create a colorful sonority (Ex. 18, mm 81-95). The E major (E9 Trombone) chords pass between timbres and create ascending and descending theme. The oboe solo (Ex. 19, mm 81-95) lasts

¹⁴⁸ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

the entire A section. Schoenberg creates the sense of being lost or being an individual in that moment.¹⁴⁹ Every note is syncopated and is not meant to stay in time.

Musical Example 17: *Migration* “Dreaming,” mm. 81-95, Percussion Opening

Musical score for Percussion Opening in *Migration* “Dreaming,” mm. 81-95. The score includes parts for Horns (Hr.), Percussion (Perc.), and Timpani (Timp.). The percussion parts are marked with dynamics such as *pp*, *mf*, and *ff*. Annotations include “*Play groups of 1, 2, and 3 notes, freely, with rests between groups, and to pointillist texture changing patterns and set ring.” and “*Creates magic words (melody)”. The score is numbered 81 through 95.

Musical Example 18: *Migration* “Dreaming,” mm. 81-95, Pointillism Technique

Musical score for Pointillism Technique in *Migration* “Dreaming,” mm. 81-95. The score includes parts for Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Horns (Hr. 1, 3; Hr. 2, 4), Trumpets (C Tpt. 1, 2; C Tpt. 3, 4), Trombones (Tbn. 1, 2; B. Tbn. 1, 2), Euphonium (Euph. 1, 2), and Tuba (Tba. 1, 2). The score is marked with dynamics such as *pp* and *ppp*. Annotations include “E” and “E9”. The score is numbered 81 through 95.

Musical Example 19: *Migration* “Dreaming,” mm. 81-95, Oboe Solo

Musical score for Oboe Solo in *Migration* “Dreaming,” mm. 81-95. The score is marked with dynamics such as *p*, *mf*, and *pp*. A red line is drawn across the score, indicating a melodic line. The score is numbered 81 through 95.

¹⁴⁹ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

The B section begins with an introduction, which starts with a propulsive ostinato in the flute and harp (Ex. 20, mm. 111-118). The clarinet and piano alternating E and F-sharp harmonies become the basis for fragments two and four. Schoenberg continues the opening phrase with two-measure fragments; the saxophones join at measure 113 (Ex. 20, mm. 113-118), flute 2, E-flat clarinet, and marimba fragment (Ex. 20, mm. 115-118). foreshadows the ensuing trumpet solo (m. 119). Schoenberg uses an aberrant timbral combination (contra bass clarinet, contra bassoon, soprano and alto saxophone) in the final fragment (Ex. 20, mm. 117-118).

Musical Example 20: *Migration* “Dreaming,” mm. 111-118, B Section Fragments

The musical score displays measures 111 through 118. A red vertical line is positioned at the beginning of measure 111. A red arrow points from the text "Foreshadow Trumpet m. 119" to a specific note in measure 115. In the Clarinet 1 part, there is a note with the annotation "E F#-----alternating". The score includes parts for Flute 1 & 2, Clarinets 1-4, Saxophones (Soprano, Alto, Tenor, Baritone), and Harp. Dynamics such as *p* and *pp* are indicated throughout the score.

The remaining phrases in the B section oscillate between melody and texture. This section is very dense with many layers. Table 1 shows the structure of the B section and provides the layers for each section. The B phrase is focused around the trumpet and xylophone

solo (Ex. 21, mm. 119-124), the phrase is surrounded by five other layers based on the fragments of the introduction. The melody builds to the measure 123, where the B1 section becomes reflective. The seven layers seem cacophonous (Ex. 21, mm. 123-124) but provide a sense of tranquility as the phrase cycles back to the melody. The B prime melody (Ex. 22, mm. 125-137) is almost double in length, and Schoenberg expands the melody, from a primarily unison line to a linear motion. The B1 prime theme returns with five layers, which begins a diminuendo to the end.

Table 1: *Migration* “Dreaming,” Melody vs. Texture

Section	Melody	Texture	Layers
B	mm. 119-122 4 measures		6
B1		mm. 123-126 4 measures	7
B'	mm. 127-133 7 measures		6
B'1		mm. 133-140 8 measures	5

Musical Example 21: *Migration* “Dreaming,” mm. 119-124, Melody vs. Texture

Musical Example 22: *Migration* "Dreaming," mm. 125-137, B Prime Melody

Musical score for Musical Example 22, showing measures 125-137. The score is for Saxophone parts (S. Sax. and A. Sax.). The top staff (S. Sax.) has measures 125-130, and the bottom staff (A. Sax.) has measures 131-137. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. Dynamics include *p* and *mf*.

There is a transition in mm. 141-151. Schoenberg introduces a fragment (Ex. 23, mm. 140-142), that will be important in the final movement (Ex. 24, mm. 413-417). The texture of the transition is thinner to prepare us for the return of the A section. There is an elongated trumpet solo call, and a horn response. Junkin highlights working on that moment, "There are a couple of really treacherous moments in the work, like that high B the entrance {Ex. 25/26, 146-151} in the horn. You know, that's treacherous, but he {Schoenberg} wrote what he heard and that's the sound he wanted."

Musical Example 23: *Migration* "Dreaming," mm. 138-144, Fragment from Final Movement

Musical score for Musical Example 23, showing measures 138-144 for Flute 1 (Fl. 1). The score shows a single melodic line with measures 138, 139, 140, 141, 142, 143, and 144. Measure 141 is highlighted with a box. Dynamics include *pp*.

Musical Example 24: *Migration* "Beginning," mm. 413-417, Fragment from Final Movement

Musical score for Musical Example 24, showing measures 413-417 for Percussion 1 (Perc. 1). The score shows a rhythmic pattern on a Marimba. Measures 413, 414, 415, 416, and 417 are labeled. Dynamics include *ff*.

Musical Example 25: *Migration* "Dreaming," mm. 138-146, Trumpet Call

Musical score for Musical Example 25, showing measures 138-146. The score includes parts for Horns 1, 3 (Hn. 1, 3), Horns 2, 4 (Hn. 2, 4), and Trumpets 1, 2 (C Tpt. 1, 2). Measures 138, 139, 140, 141, 142, 143, 144, 145, and 146 are shown. Dynamics include *p*.

Musical Example 26: *Migration* "Dreaming," mm. 138-146, Horn Response

Musical score for Musical Example 26, showing measures 147-151 for Horn 1, 3 (Hn. 1, 3). The score shows a melodic line with measures 147, 148, 149, 150, and 151. Measure 151 is marked with a fermata.

There is a brief return to the A section. The thinner texture provides a serene quality to the section. The pointillistic chords, are now in the flute, clarinet and saxophone sections (Ex. 27, mm. 151-160). The oboe line descends to the arrival of the Coda where the piano, percussion, and electronics finish the dream.

Musical Example 27: *Migration* “Dreaming,” mm. 147-160, Coda

The image shows a musical score for measures 147 to 160. The score is for four instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), and Clarinet 1 (Cb. 1). Measure 151 is highlighted with a box. The flute parts have a 'pp' dynamic marking, and the clarinet part has a 'p' dynamic marking. The score shows a transition from a more active texture to a more serene, pointillistic texture in the Coda section.

“Escape” – Movement 3

The third movement, “Escape,” represents the uprooting; whether crossing illegally or legally. It embodies the anxiety, hope and fear of leaving everything behind.¹⁵⁰ Schoenberg says:

At this point, the music becomes a little more dramatic. I’ve always wanted to write an in-your-face movement. “Escape” is aggressive, hardcore, lightning fast, relentless music. The idea of someone’s escaping means there is a moment of anxiety, moments of unknown things to come.¹⁵¹

The frenetic feel of the third movement is symbolic of leaving everything behind.¹⁵²

Schoenberg’s mission was to not create a programmatic movement, but sustain intensity and

¹⁵⁰ Adam Schoenberg, *Symphony No. 2-Migration*, (Los Angeles: Schoenberg Music, 2017).

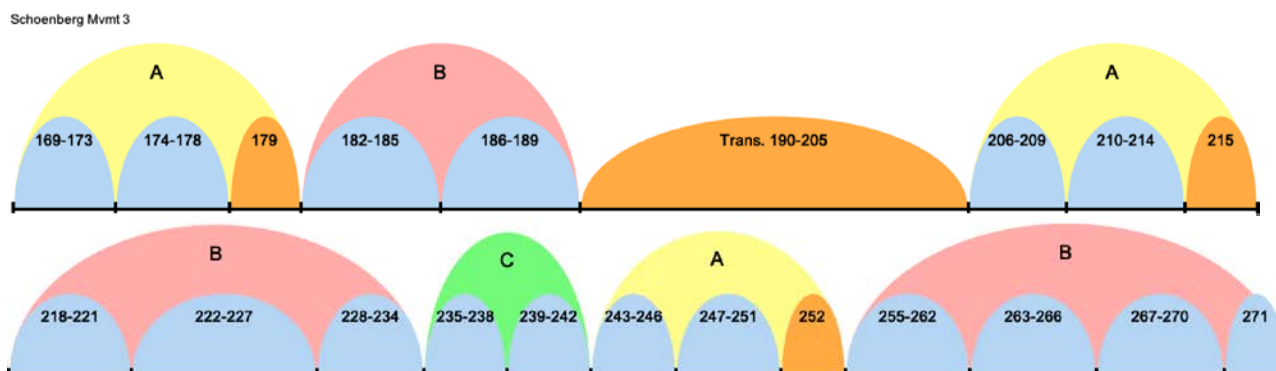
¹⁵¹ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹⁵² Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

anxiety through the music.¹⁵³ The nature of this work and the composer’s film background allow for opportunities to interpret the work from that vein.¹⁵⁴

The movement is written in a modified rondo form (ABABCAB), and Figure 3 is a timeline showing the structure of the movement. The A section is representative of hope and fear. The continuous, lightning fast, sixteenth notes are composed similarly to a person running away. The minimalist B section symbolizes anxiety; the repeated one-measure motives provide an impression of nervousness or uncertainty. The C section is paranoia, highly dissonant with an irritating motive.

Figure 3: *Migration* “Escape,” Phrasal Analysis



Unlike the other movements, “Escape” begins and ends with silence. The silence enhances the aggressiveness of the music. The A section begins with a four-measure antecedent phrase (Ex. 28, mm. 169-172) broken in to (3+1). There are three measures of running notes that are obstructed by a measure of hits (Ex. 29, mm. 169-178). The A section uses an ascending second sequence to provide forward motion, which is abruptly halted by four marcato block chords in the brass. The consequent phrase (Ex. 28, mm. 173-177) is extended a

¹⁵³ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹⁵⁴ Ibid.

measure. The listener could perceive the A theme as depicting an individual running to escape and the hits represent obstacles along the way.

Musical Example 28: *Migration* “Escape,” mm. 169-177, A Section Melody

Musical Example 29: *Migration* “Escape,” mm. 169-178, Brass Hits

There is a three-measure transition, based off A section material that maintains the idea of forward motion. The first and third measures (Ex. 30, mm. 179-181) are developed from the anacrusis in measure one (Ex. 28, m. 169). The hits (Ex. 30, m. 180) are surprisingly syncopated, written as a six-note cluster chord (C, D, Eb, E, F, G).

Musical Example 30: *Migration* “Escape,” mm. 179-184, Transition and B Section

The B section is eight measures long and represents anxiety. The anxiety emerges through the repeated figure gaining momentum with each restatement. The antecedent phrase

(Ex. 30, mm. 182-184) introduces the ostinato figure that is relevant to the B theme. The consequent phrase (Ex. 31, mm. 185-189) adds two chromatic lines; the brass, low reeds and piano (right hand) have two measures of ascending chromatic line and two-measures of a descending line, while the woodwinds, piano (left hand), and xylophone have a contrasting line.

Musical Example 31: *Migration* "Escape," mm. 185-189, B Section

The image shows a musical score for measures 185-189. The staves are arranged as follows from top to bottom: Trombone 1 & 2, Euphonium 1 & 2, Trumpet 1 & 2, E♭/C♭, Harp, and Piano. The score features complex rhythmic patterns and chromatic lines across the brass and woodwind sections, with the piano part providing a contrasting texture.

The following transition is developmental. The anacrusis motive presents constant energy and provides direction to the return of the A section. Dissonant fragments are thrust into a rhythmic driven section. There are hits (obstacles) continuously throughout this section. The trumpet, vibraphone and cymbal (Ex. 32, mm. 191-199) expand the hits into a melodic line that is in hocket form with the other brass, flute, oboe, percussion.

Musical Example 32: *Migration* "Escape," mm. 191-199, Transition Section

The image shows a musical score for measures 191-199. The staves are arranged as follows from top to bottom: Trumpet 1 & 2, Trumpet 3 & 4, Trombone 1 & 2, Euphonium 1 & 2, Trumpet 1 & 2, E♭/C♭, Harp, and Piano. The score illustrates a hocket pattern where different instruments play short, rhythmic fragments in a staggered fashion, creating a complex, rhythmic texture.

The A section returns at measure 206 with repeated material. Schoenberg reveals the C theme motive by adding the ascending quarter notes motive (Ex. 33, mm. 209-214). The transition is exactly the same.

Musical Example 33: *Migration* "Escape," mm. 209-214, A Section Recap

The musical score for Musical Example 33 shows measures 209 through 214. The parts include S. Sax., A. Sax., T. Sax., B. Sax., Hn. 1, 3, Hn. 2, 4, and C Tpt. 1, 2. The C motive is explicitly labeled in the Horn 1, 3 part, showing an ascending quarter note motif. The score includes dynamic markings such as *f* and *ff*.

The B section is similar to the previous one, with only minor differences. Each time the B section returns, it is extended; causing anxiety to grow with the return of the B section. The anacrusis motive continues into the antecedent phrase of the B section (Ex. 34, mm. 218-222). The consequent phrase (Ex. 34, mm. 218-222) adds a constant dissonant staccato eighth note motive (penetrating motive). The percussion helps to propel the music through the section. (Ex. 35, mm. 223-227). The B section is extended through a three-note fragment of the B theme. (Ex. 37, mm. 228-236).

Musical Example 34: *Migration* "Escape," mm. 218-222, B Section Recap

The musical score for Musical Example 34 shows measures 218 through 222. The parts include Clarinet, Bassoon 1, 2, Contrabassoon, and Saxophone. The score includes dynamic markings such as *ff*.

Musical Example 35: *Migration* “Escape,” mm. 223-227, B Section Consequent Phrase

Musical Example 36: *Migration* “Escape,” mm. 218-222, Percussion Addition

Musical Example 37: *Migration* “Escape,” mm. 228-236, Three Note Motive

The C theme is brief interlude material which have been previously introduced. The ascending quarter note motives are written in triads and travels diatonically through the G major scale (Ex. 37, mm. 235-236) (Ex. 38, mm. 237-247). The penetrating motive is written higher and more dissonant; symbolizing the inner thoughts immigrants experienced on the journey. Schoenberg changes the low brass timbre in the consequent phrase, while the piano joins the penetrative motive and becomes brash and overbearing (Ex. 38, mm. 238-240). The A section follows with a continued penetrating motive (Ex. 39, mm. 243-247). The trumpets incorporate a new motive (Ex. 38, mm. 243-244) that is based on the first two measures of the ascending quarter note motive (Ex. 38, mm. 239-240). The obstructions are no longer harsh but support the ascending quarter note motive (Ex. 38, mm. 245-246). The consequent phrase uses penetrating material from mm. 238-240. The same transitions section follows.

Musical Example 38: *Migration* “Escape,” mm. 237-247, C Section/A Section New Material

Musical score for Musical Example 38, showing staves for various instruments including Horns, Trumpets, Trombones, Euphonium, Tuba, Cello, Double Bass, and Piano. A red arrow points from a 'New Motive based on' annotation in the C Trumpet 3,4 staff to a specific musical phrase in the Euphonium 1,2 staff.

Musical Example 39: *Migration* “Escape,” mm. 237-247, A Section

Musical score for Musical Example 39, showing staves for various instruments including Brass (B.C. 3, B.C. 4, B.C. 1, C.C. 1, Bbn. 1,2, C.Bbn.), and Woodwinds (S.Sa., A.Sa., T.Sa., B.Sa.).

The final B section is the same material but is extended. This anxiety material festers the longest in this section; symbolizing the longer one’s journey, the more one has to press towards the end goal. The movement ends with three note fragments leading us to the final hit, a power C major chord.

“Crossing” – Movement 4

The fourth movement, “Crossing,” begins slower and is more atmospheric than the second movement. “Crossing” represents the unknown; as journeying into a new land is

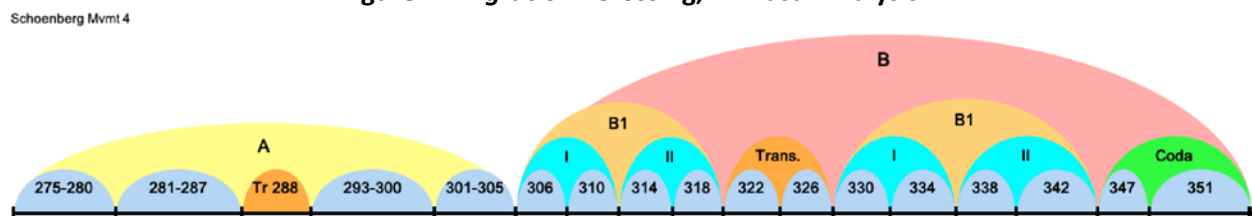
intimidating because no one knows what lies ahead.¹⁵⁵ Schoenberg says, “The music is more ambiguous, it’s darker in tone, but then suddenly becomes more uplifting halfway through.”¹⁵⁶

Junkin reflects on this movement:

I thought the fourth movement was particularly beautiful and expressive. He {Schoenberg} gave opportunities for expressiveness and allowed a great deal of freedom for the players, which I love. He offered room to experiment and keep it fresh so that it didn't come out the same every single time.¹⁵⁷

The movement is written in binary form (AB), and Figure 4 is a timeline showing the structure of the movement. The A section is enigmatic of crossing into a new homeland, while the B section epitomizes exultation, as individuals have triumphed finishing the journey, and are encouraged with the prospect of a new life. The A section is dreamlike and could be interpreted in free time and the B section is in time. The A section introduces a descending second motive in the saxophones (Ex. 40, mm. 275-284); the descending motive enhances the obscure nature of the section. The B section inverts the motive (ascending second) (Ex. 41, mm. 306-309) and the mood changes to a positive outlook.

Figure 4: *Migration* “Crossing,” Phrasal Analysis



¹⁵⁵ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹⁵⁶ Ibid.

¹⁵⁷ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

Musical Example 40: *Migration* “Crossing,” mm. 275-284, Descending 2nd Motive

The image shows a musical score for six parts: C. Bsn., S. Sax., A. Sax., T. Sax., B. Sax., and H. 1,3. The score is for measures 275-284. The bassoon part is highlighted with a yellow box and labeled 'G+b5 | F/C'. Performance instructions include 'air noise (blow through instrument with no audible pitch)', 'Circular breathing, if possible. Otherwise, follow suggested phrasing for breath.', and 'pp'.

Musical Example 41: *Migration* “Crossing,” mm. 275-284, Ascending 2nd Motive

The image shows a musical score for two parts: Hp. and H. 1,3. The score is for measures 275-284. The horn part is highlighted with a yellow box and labeled 'G+b5 | F/C'. Performance instructions include 'air noise (blow through instrument with no audible pitch)' and 'pp'.

“Crossing” begins with an introduction of the descending second motive in the saxophones, and air noise produced by the bassoons and brass illustrates the apprehensive setting of this movement. The uneven, syncopated rhythms give a sense of free time. Two primary dissonant chords alternate during this section; the first a G major chord with the tritone (C-sharp), the latter a B and F polychord, both without the third (Ex. 40, m. 275). Schoenberg inserts an eerie color with the clarinet, contra-clarinet tritone trill. Then, there is a clarinet solo that is similar to someone crying out (Ex. 42, mm. 283-284). Junkin discusses solos in this movement:

He {Schoenberg} allows the soloist to not be strict about his notation to take plenty of time and if you are a little late, it's no big deal. What appears on the surface to be complicated notation is just a suggested rubato. It doesn't have to be right on the beat, he just wants the feeling.

The flutes have a conversation that leads into the transition section (Ex. 43, mm. 287-291); the clarinet joins, then returns to the A section with sighs that descend chromatically (Ex. 43, m. 291).

Musical Example 42: *Migration* "Crossing," mm. 275-284, Clarinet Solo



Musical Example 43: *Migration* "Crossing," mm. 285-291, Transition



The return of the A section is similar to the previous section. Schoenberg changes the color of the descending second motive, by adding the bass clarinet and bassoon. The clarinet solo cries out again, but this time it is accompanied by murmuring in the flute, oboe and E-flat clarinet (Ex. 44, mm. 292-299). The clarinet sigh returns at measure 299 (Ex. 44, mm. 299). The final phrase of the A section is the thinnest texture of the section. The melody uses a hocket technique between the horn, clarinet and bass clarinet, and descending motive is replaced by sustained notes that ascend to D, the dominant of the B theme.

Musical Example 44: *Migration* "Crossing," mm. 292-299, Return of A Section.

The image displays a musical score for the piece "Migration" by John Adams, specifically the section "Crossing" from measures 292 to 299. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets in B-flat (Cl. 1, 2, 3, 4); Bass Clarinet (B. Cl.); Contrabass Clarinet (Cb. Cl.); and Bassoon 1 and 2 (Bsn. 1, 2). The score is in 3/4 time. Measures 292 and 293 are marked with a box around the measure number. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *mp*, *mf*, *pp*, and *ppp* are indicated throughout. Performance instructions like "whispered" and "solo" are present. The score concludes with a double bar line at the end of measure 299.

The B section features ascending motives that change the character of the piece. It signifies the moment individuals enter the new land. The section is also in a stricter time, providing motion towards the end of the movement. The ascending second motive is significant in this movement; it appears in each measure of the B section (Ex. 45, mm. 306-309). The ascending motive primarily alternates G and A chords that are spelled out differently in each measure. Even though there is a sense of euphoria in this section the clarinet chromatic descending line (Ex. 46, mm. 306-309) reminds us that a sense of angst is still there. The angst motive continues in the flutes (Ex. 47, mm. 310-313), then transitions to the saxophones (Ex. 48, mm. 314-317). The soprano saxophone leads the solo line in the antecedent phrase. The line becomes a clarinet, horn, and piano trio that is supported by an ascending triplet motive that leads to a horn authentic progression to the next phrase (Ex. 48, mm. 314-318).

Schoenberg also augments the ascending motive in the euphonium, which is important in the return of the B1 section.

Musical Example 45: *Migration* “Crossing,” mm. 300-309, Ascending 2nd Motive

Musical score for Musical Example 45, showing the ascending 2nd motive in the euphonium part from measures 300 to 309. The score is for a euphonium (Hr.) and includes measures 300 through 309. The music features a prominent ascending line in the euphonium part, starting in measure 300 and continuing through measure 309. The score includes dynamic markings such as *pp* and *p*.

Musical Example 46: *Migration* “Crossing,” mm. 300-309, Clarinet Dissonance

Musical score for Musical Example 46, showing clarinet dissonance in measures 300-309. The score is for four clarinets (Bb-Cl. 1, 2, 3, 4) and includes measures 300 through 309. The music features dissonant intervals between the clarinet parts, particularly in measures 300-309. The score includes dynamic markings such as *pp* and *ppp*.

Musical Example 47: *Migration* “Crossing,” mm. 310-321, B Section

Musical score for Musical Example 47, showing the B section from measures 310-321. The score is for a full orchestral ensemble including Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Bb-Cl. 1, 2), Bassoons (Bsn. 1, 2), Euphonium (Euph. 1, 2), Trombones (Tbn. 1, 2), and Double Bass/Contrabass (B./Cb.). The score includes measures 310 through 321. The music features complex rhythmic patterns and dynamic markings such as *pp* and *ppp*.

Musical Example 48: *Migration* “Crossing,” mm. 310-321, B Section

Musical score for Musical Example 48, showing the B section from measures 310-321. The score is for a full orchestral ensemble including Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Horns (Hr. 1, 2), Clarinets (C. Tpt. 1, 2), Bassoons (Bsn. 1, 2), Euphonium (Euph. 1, 2), Trombones (Tbn. 1, 2), and Double Bass/Contrabass (B./Cb.). The score includes measures 310 through 321. A red line highlights a specific passage in the Clarinet 1 part. The score includes dynamic markings such as *pp* and *ppp*.

The transition temporarily modulates to C major for four measures, before returning to G major. The triplet figure in the clarinets (Ex. 49, 322-325) mimics free time and then returns to the dreamlike section. The harp and trombone continue the ascending second line, along with the trumpet 3/4 line adding the harmonies from the clarinet triplets to make the two-note motive a three-note motive.

Musical Example 49: *Migration "Crossing,"* mm. 322-333, B Section

The B1 section returns (measure 330) with the ascending second motive adding players to thicken the texture. There is a flute 2, clarinet 2, and oboe 2 trio, (Ex. 49, 330-333) that is based off of the original B1 soprano saxophone solo. Schoenberg discusses this trio:

Something I really value about Mahler is if you look at Mahler scores, he went out of his way to let everyone shine. It was really important for him that the fourth flute player had a solo momentarily... I wanted to make sure everyone really had a moment.¹⁵⁸

The melodic line ascends through the antecedent and descends through the consequent phrase. The consequent phrase uses an augmented continuously-ascending second motive, that is all triads (Ex. 50, mm. 334-339). The second statement of the B1 phrase trio changes to

¹⁵⁸ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

flute 1, clarinet 1, and alto saxophone. The consequent phrase has an incomplete statement of the augmented motive before it resolves (Ex. 50, mm. 342-343). The final statement in the coda (Ex. 51, mm. 351-356) has a contrasting line, an ascending line in the flute, oboe, and clarinet, while there is a descending third sequence in the brass and low reeds. This magnifies the unknown idea of what is to come. The final measure ends on D, which is unresolved, but resolves in the next and final movement.

Musical Example 50: *Migration "Crossing,"* mm. 334-343, Ascending Bass Line

Musical Example 51: *Migration "Crossing,"* mm. 344-356, Coda

“Beginnings” – Movement 5

The fifth movement, “Beginnings,” is attacca and represents the greatest sense of hope

and optimism.¹⁵⁹ Individuals have escaped their homelands, marching as they cross the border of a new land. Dreams have been realized, but this is only the beginning; hopefully this journey will be a wonderful new chapter of their lives.¹⁶⁰ Junkin describes Schoenberg, “He’s a wonderful pianist and improviser. A lot of what he comes up with comes to him at the keyboard, and then it becomes some of these things like the fifth movement, that become looped additions, layers.”¹⁶¹ The layered sections provide an underlying sense of anticipation and anxiety, similar to the “Escape” movement. *Beginning* is one long gradual crescendo that leads to a celebratory ending.¹⁶²

The movement is written in a modified musical form (ABACD), and Figure 5 is a timeline showing the structure of the movement. *Beginning* is the longest movement, based in the key of C major. There are two design components specific to this movement, ascending lines and constant motion. The ascending lines represent optimism, elation, contentment, and prosperity, while the constant motion was integral to Schoenberg, “there are eighth notes constantly throughout to be constant motion, a steady sense of pulse. Things {in life} are constantly moving and continuing to evolve.”¹⁶³

¹⁵⁹ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

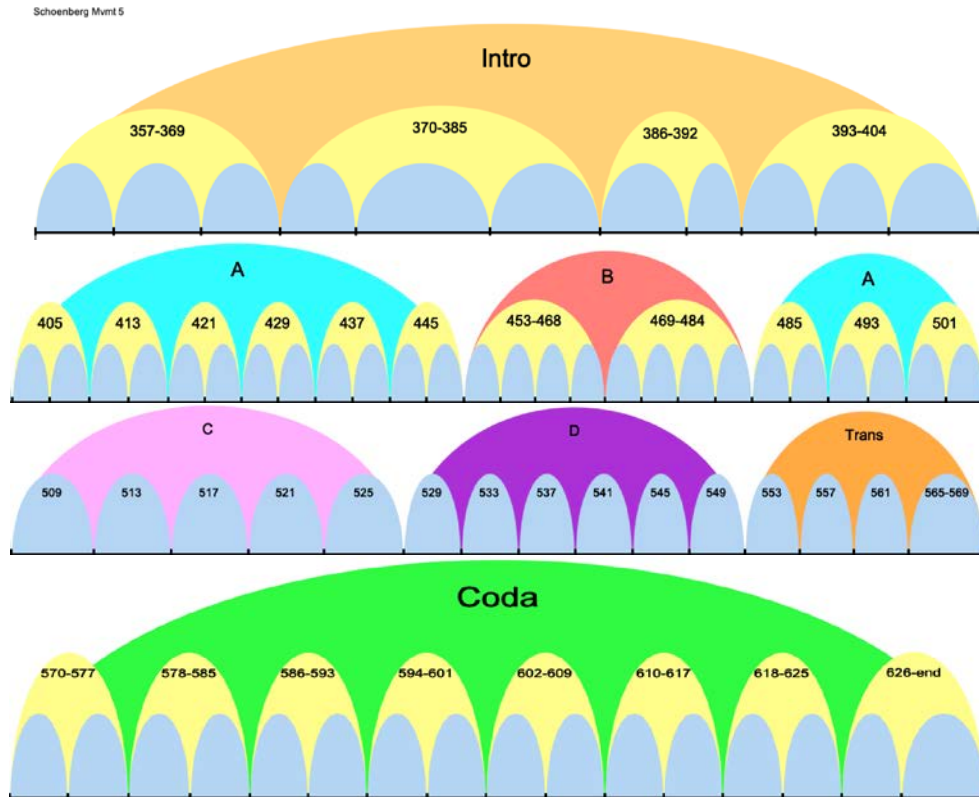
¹⁶⁰ Ibid.

¹⁶¹ Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

¹⁶² Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹⁶³ Ibid.

Figure 5: *Migration* “Beginning,” Phrasal Analysis



Beginning resolves the previous movement and starts with a substantial introduction section. The introduction represents the birth of one’s new life. The arduous journey is complete, and now *Beginning* sets of the celebration of the new life. The section is relaxed, and takes time to build, in texture and dynamic. Schoenberg opens the movement with constant motion and this C major chord to setup the tonality of the movement (Ex. 52, mm. 357-365). This section is primarily broken into three-phrase segments. Even though the phrases are structured symmetrically, Schoenberg creates an imbalance in the phrases through meter changes (Ex. 52, mm. 357-365) and phrase groupings (Timeline 5).

Musical Example 52: *Migration* "Beginning," mm. 357-365, Constant motion

Schoenberg introduces the main theme (Ex. 53, mm. 366-375) which is built upon through this section. The second segment introduces a sixteenth note counter-line (Ex. 54, mm. 373-383) and builds throughout the phrase helping progress through the segment. The final segment of the introduction (Ex. 55, mm. 386-392), changes personality and begins with a smaller texture. Schoenberg changes personality in the antecedent phrase by insert a four-measure descending line, beginning with the tritone. He emphasizes the offbeat as part of the constant motion. The consequent phrase returns to C and activates this segment to the climax. Schoenberg intensifies the music with a more active counter melody, the textures becomes denser, and the section reaches the loudest volume (Ex. 56, mm. 401-412).

Musical Example 53: *Migration* "Beginning," mm. 366-375, Main theme

Musical score for Musical Example 53, Main theme, mm. 366-375. The score includes parts for Piano (Pno.), Timpani (Timp.), and Percussion (Perc. 1-6). The piano part features a melodic line starting in measure 369 with dynamics markings of *pp*, *sf*, and *mf*. A red arrow points from measure 369 to 373. The percussion parts provide a rhythmic accompaniment.

Musical Example 54: *Migration* "Beginning," mm. 373-383, Counter Melody

Musical score for Musical Example 54, Counter Melody, mm. 373-383. The score includes parts for Flute 1-3 (Fl. 1-3) and Oboe 1 (Ob. 1). The flute parts feature a counter-melody starting in measure 373 with dynamics markings of *sf* and *p*. A red arrow points from measure 373 to 383. The oboe part provides a rhythmic accompaniment.

Musical Example 55: *Migration* "Beginning," mm. 384-392, Third Segment

Musical score for Musical Example 55, Third Segment, mm. 384-392. The score includes parts for Flute 1-3 (Fl. 1-3), Oboe 1-2 (Ob. 1-2), E-Drum (E-Dr.), and C Trumpet 3-4 (C Tpt. 3-4). The flute parts feature a melodic line starting in measure 386 with dynamics markings of *p* and *sf*. A red arrow points from measure 386 to 392. The oboe parts provide a rhythmic accompaniment. The E-Drum part has a "Harpson Mute (stem out)" marking. The C Trumpet part has a "Harpson Mute (stem out)" marking.

Musical Example 56: *Migration* "Beginning," mm. 401-412, Climax of Introduction/Beginning of A Section

The A section is jubilant, Schoenberg introduces a dance-like theme (Ex. 56, mm. 405-412) that is looped throughout the section. The second phrase, he alters the rhythm and incorporates dissonance through whole tone intervals (Ex. 57, mm. 413-424). Each new phrase layers different motives. The constant motion begins in the woodwinds with quarter notes being passed through different timbres (Ex. 58, mm. 405-412) and they are handed off to the woodblock that continues to the motion through the end of the section (Ex. 56, mm. 408-412). The next phrase introduces layers every four measures; first, a rejoicing motive, then an eighth-note motive that will appear throughout the movement (Ex. 59, mm. 413-424), ending with a counter clarinet jig (Ex. 59, mm. 413-424). The next phrase includes a sustain that powers its way until the end of the section (Ex. 60, mm. 425-436). Lastly, a semblance of the escape theme becomes the final layer, as the rejoicing motive ends (Ex. 61, mm. 437-444).

Musical Example 57: *Migration* “Beginning,” mm. 413-424, Altered Theme

Musical Example 58: *Migration* “Beginning,” mm. 401-412, Constant Motion

Musical Example 59: *Migration* “Beginning,” mm. 413-424, New Layers

Musical Example 60: *Migration* “Beginning,” mm. 425-436, Sustain

Musical Example 61: *Migration* “Beginning,” mm. 437-444, Escape Theme

The B section represents optimism; it uses a brighter timbre, with no lower instruments joining until the ending climax section. The movement is in an odd meter (7/8 grouped 2+2+3), which is an immediate change from the previous section. The constant motion is a primarily ascending eighth-note line that comes from the clarinet, saxophone, and piano. The first phrase harmonies ascend to the end of the line (Ex. 62, mm. 446-454). The melody is tranquil and is presented by the E-flat clarinet, clarinet 1, soprano saxophone, and marimba (percussion 2) in a higher tessitura to provide a brighter quality to this section (Ex. 62, mm. 446-454). The remaining upper woodwinds and marimba (percussion 1) respond with a more active counter melody (Ex. 62, mm. 446-454).

Musical Example 62: *Migration* "Beginning," mm. 445-454, B Section

The musical score for Musical Example 62 shows measures 445 through 454. The instrumentation includes B.C. 2, 3, 4, B. Cl., O. Cl., Bsn. 1, 2, C Bsn., S. Sa., A. Sa., T. Sa., B. Sa., Hn. 1, 3, Hn. 2, 4, C Tpt. 1, 2, C Tpt. 3, 4, Tbn. 1, 2, and B. Tbn. 1, 2. A red line is drawn under the C Tpt. 3, 4 part, indicating a crescendo.

The second segment changes mood; beginning in F and ascending diatonically to the next phrase in C (Ex. 63, mm. 469-476). The harmonic motion in the first phrase shifts every two measures and changes every measure in the second phrase (Ex. 63, mm. 477-484). There is no counter melody during this segment, but the constant motion advances with the harmonies. Schoenberg adds an egg shaker, along with a contrary line to the constant motion (Ex. 63, mm. 473-484). There is a crescendo to the climax of the segment using ascending diatonic motion. Schoenberg concludes the segment with an overwhelming low voice line thrusting the movement to the return of the A section (Ex. 63, mm. 482-484).

Musical Example 63: *Migration* "Beginning," mm. 463-484, B Section Second Segment

The musical score for Musical Example 63 shows measures 463 through 484. The instrumentation includes Hn. 1, 3, Hn. 2, 4, C Tpt. 1, 2, C Tpt. 3, 4, Tbn. 1, 2, and B. Tbn. 1, 2. The key signature changes from F major to G major between measures 468 and 469.

The return of the A section is shorter and has fewer layers; there are three phrases and four layers. The movement returns with the main A theme along with the rejoicing motive for a phrase. The constant motion is not a part of the first phrase but begins in the woodwinds with a unison rising triplet motive that is passed through different timbres (Ex. 64, mm. 493-500). This continues through the A section. The sustain layer uses a I, VI, V, II (C, A, G, D) progression that foreshadows the opening of the C section (Ex. 65, mm. 493-500); the sustain repeats up at octave in the consequent phrase. Lastly the final layer is added in the oboe and clarinets. The jubilation of the A section is enhanced with the ascending triplet motive paired with the sustain motive and the subsequent restatement up an octave.

Musical Example 64: *Migration* “Beginning,” mm. 493-500, Constant Motion

Musical score for Musical Example 64, *Migration* “Beginning,” mm. 493-500, Constant Motion. The score shows multiple staves for woodwinds and strings, with measures 493 through 500. The music features constant motion with various instruments playing rhythmic patterns.

Musical Example 65: *Migration* “Beginning,” mm. 493-500, Sustain Layer

Musical score for Musical Example 65, *Migration* “Beginning,” mm. 493-500, Sustain Layer. The score shows staves for Horns, Trumpets, and Trombones, with measures 493 through 500. The music features a sustain layer with long notes and rests.

Musical Example 66: *Migration* “Beginning,” mm. 501-508, Final Layer

Musical score for Musical Example 66, *Migration* “Beginning,” mm. 501-508, Final Layer. The score shows staves for Clarinets and Bassoons, with measures 501 through 508. The music features a final layer with complex rhythmic patterns.

The C section is celebratory and is similar in structure and style to the A section. The C section has a four-measure introduction, then introduces a hoedown-like dance theme, then adds layers to get to the end of the section. The section is connected to the previous A section by continuing the sustain motive in the introduction. The motive is written in quarter notes in the woodwinds and half notes in the horns. The hoedown motive is played by the trumpets and trombones (Ex. 67, 513-516). There is an underlying countermelody in the flute, clarinet, piano,

and percussion (Ex. 67, 513-516). Schoenberg creates a folk-like sound, with the gritty and reedy nature of the section. In the second phrase, multiple layers are added concurrently and are reminiscent of bluegrass music (Ex. 68, mm. 517-524); the upper reed layer represents the fiddle, the low reed layer represents the guitar, the piano and marimba layer represent the banjo, and the dance theme represents the double bass. There is an E-flat clarinet, clarinet 3/4 layer that is an ascending C lydian scale leading the “breakdown” section, which highlights all of the layers and becomes more reedy and rugged. The phrase leading into the D section uses the lydian scale again up an octave. The high tessitura on the horn creates a unique energy and pressure that relaxes in the next section.

Musical Example 67: *Migration* “Beginning,” mm. 509-516, Final Layer

Musical Example 68: *Migration* “Beginning,” mm. 517-524, Multiple Layer

The D section represents prosperity, and all the great things that will come with the new journey. All motives ascend in this section, and the meter of the section' has changed to 3/4 time. The first motive is the jig motive in the saxophones, horn and piano; the motive introduces the I, iii, V progression that is throughout the section (Ex. 69, mm. 529-536). The E aeolian mode is important to this section as well, each iteration is a faster value; the sustain layer in the beginning of the D section (Ex. 69, mm. 529-536), the ascending quarter notes in the next layer (Ex. 70, mm. 537-544), the following layers (dotted eighth note hemiola and sixteenth note) (Ex. 71, mm. 545-548), and the final eighth note turned sixteenth note layer,

(Ex. 71, mm. 549-552). As the rhythms become more active the section builds to the end of the section.

Musical Example 69: *Migration* “Beginning,” mm. 529-536, D Section

Musical Example 70: *Migration* “Beginning,” mm. 537-544, Ascending Quarter Notes

Musical Example 71: *Migration* “Beginning,” mm. 545-552, Ascending Layers

The transition is the transformation to being welcomed into the new life. Like the other section, the transition has layers that propel listeners through the section. The transition is two phrases long that builds to the caesura. This section uses a I, vi, V, vii chord progression in the

sustained notes (Ex. 72, mm. 553-560). The other layers, hemiola motive (bassoon, tenor saxophone, harp and piano), eighth note motive (E-flat, clarinet 1/2, and soprano saxophone) and sixteenth note motives (trumpet, and oboe) produce a scrim that creates a G7 harmony (Ex. 72, mm. 553-560). The consequent phrase uses these motives to create an immense crescendo. The caesura allows for a moment of reflection before the coda.

Musical Example 72: *Migration* “Beginning,” mm. 553-560, Ascending Layers

The musical score for Musical Example 72, titled "Migration 'Beginning,' mm. 553-560, Ascending Layers," features multiple staves for various instruments. The instruments listed on the left include: Wn. 1, 2; C. Bsn.; S. Sax.; A. Sax.; T. Sax.; B. Sax.; Wn. 1, 3; Wn. 2, 4; C. Trp. 1, 2; C. Trp. 3, 4; Ten. 1, 2; B. Ten. 1, 2; Euph. 1, 2; Tbn. 1, 2; Ck.; Hr.; and Pno. The score shows a complex texture with ascending layers of notes. A specific staff for Bassoon (B. Sn. 1, 2) contains the notes C, e, G, b, with Roman numerals I, vi, V, vii and the instruction "repeat" below them. The score includes dynamic markings such as *f* and *ff*, and a crescendo hairpin indicating an increase in volume over the measures.

The coda is representative of the fulfillment of the new life. It is not only the acceptance of being in the new land, but the societal acceptance of immigrants’ place in the new land. The fulfillment helps one understand that no one’s an immigrant but are citizens in the new land. Schoenberg makes the melodic line bright, using higher instruments (flute, E-flat clarinet, soprano saxophone, and piccolo trumpet) (Ex. 73, mm. 570-572) with brighter timbres to play the melodic line over the ensemble. The melody line is played by the same instruments throughout the coda.

Musical Example 73: *Migration* “Beginning,” mm. 570-581, Coda

The coda alternates 4/4 and 3/4 time, uses layers, and is a recap of many motives from the piece. The primary layer begins in the horns (Ex. 73, mm. 570-573) and passes through the ensemble. The melodic line begins with a fanfare call (Ex. 73, mm. 570-572) that uses a fragment from measure 454 (Ex. 74, mm. 454-455). Constant motion is played by clarinet three and four, alternating between each line (Ex. 75, mm. 574-581). The rejoicing motive returns (Ex. 76, mm. 578-581) from measure 413 (Ex. 77, mm. 413-416). The bass drum is added at measure 586 to help continue building to the end. The sustain (Ex. 78, mm. 586-593) from measure 421 returns (Ex. 79, mm. 421-424) and continues through the end of the piece. The final layer, the escape motive returns at measure 602 (Ex. 80, mm. 602-609) from measure 437 (Ex. 81, mm. 437-444). After a substantial build through the coda, the piece ends with a monumental C major chord with a scrim of E aeolian ascending lines (Ex. 82, mm. 632-634).

Musical Example 74: *Migration* “Beginning,” mm. 453-462, Fragment Used

Musical Example 75: *Migration* "Beginning," mm. 570-581, Constant Motion

Musical Example 76: *Migration* "Beginning," mm. 582-593, Rejoice Motive Returns

Musical Example 77: *Migration* "Beginning," mm. 413-424, Rejoice Motive

Musical Example 78: *Migration* "Beginning," mm. 586-593, Sustain Returns

Musical Example 79: *Migration* "Beginning," mm. 413-424, Sustain

Musical Example 80: *Migration* "Beginning," mm. 602-609, Escape Motive Returns

Musical Example 81: *Migration* "Beginning," mm. 437-444, Escape Motive

Musical Example 82: *Migration* "Beginning," mm. 632-634, Final Measures

The image displays a page of a musical score for a wind band, specifically the final measures (mm. 632-634) of the piece "Migration" titled "Beginning". The score is arranged in a standard orchestral layout with multiple staves. The measures are numbered 630, 631, 632, 633, and 634 at the top. The instruments listed on the left include Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2, 3, 4), Bassoons (Bsn. 1, 2), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Horns (Hr. 1, 3, 2, 4), Trumpets (C. Tpt. 1, 2, 3, 4), Trombones (Tbn. 1, 2, B. Tbn. 1, 2), Euphonium (Euph. 1, 2), and Tuba (Tba. 1, 2). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *ff*. The notation includes various articulations, slurs, and breath marks, indicating a technically demanding passage for the performers.

Significance

This study is the first examination of how social justice movements are communicated in wind band literature. This document provides insight into the composer's rationale and creative process. Furthermore, this document highlights the intent to help disseminate information concerning the importance of immigration. Immigration continues to be an issue of discontent

in the United States¹⁶⁴; the 2016 election has opened the door for immigrants to be criminalized for migrating to this country¹⁶⁵. Recently, there were thousands of immigrants held in detention centers for trying to enter the United States.¹⁶⁶ There are millions of immigrants living in this country and millions more attempting to provide a better life for their families in the land of opportunity.¹⁶⁷ America has been a country of immigrants since 1776, there needs to be continued passion for those that take arduous journeys, to those that walk-through Ellis Island, New York.

Schoenberg's journey with *Migration* have provided personal experiences with the performers. He's learned that there are many performers in ensembles around the country who have been affected by this political irrationality.¹⁶⁸ Schoenberg was shocked to find out that there were ensemble members who experienced these issues:

I've especially had a reaction from ensemble players. Some of them have not had greatest experience in this country... Had I been more sensitive or thoughtful to that, I do think there is a more significant meaning behind the piece, especially if I were aware that there will be some students, university and professional players, who one day will play this work, are in similar situations to my wife, and *Migration* means more to them.¹⁶⁹

¹⁶⁴ Claire Felter and Danielle Renwick, "The U.S. Immigration Debate," *Council on Foreign Relations*, July 2, 2018, accessed March 16, 2018, <https://www.cfr.org/backgrounders/us-immigration-debate-0>.

¹⁶⁵ Gonzales, Roberto G. and Raphael, Steven. "Illegality: A Contemporary Portrait of Immigration." *RSF: The Russell Sage Foundation Journal of the Social Sciences* 3, no. 4 (2017): 1-17. doi:10.7758/rsf.2017.3.4.01.

¹⁶⁶ Jackie Speier, "Immigrant detention is a profitable business." *San Francisco Chronicle*, Accessed Marc 15, 2018. <https://www.sfchronicle.com/opinion/openforum/article/Immigrant-detention-is-a-profitable-business-13334050.php>

¹⁶⁷ Gonzales, Roberto G. and Raphael, Steven. "Illegality: A Contemporary Portrait of Immigration." *RSF: The Russell Sage Foundation Journal of the Social Sciences* 3, no. 4 (2017): 1-17. doi:10.7758/rsf.2017.3.4.01.

¹⁶⁸ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

¹⁶⁹ Ibid.

Rehearsing and performing *Migration* has taught Schoenberg that this piece is more than a reaction piece, but a work that inspires individuals to have pride in their immigration journeys, understand that they are not alone, and be proud of the citizens they are. This work has also been a catalyst for conversations for ensemble players.¹⁷⁰

In the future, ensembles that perform this work should find a way to have a conversation; this could be with the players, faculty, and audience. Two million students, or twenty percent, of all students at the college level are immigrants or second-generation immigrants.¹⁷¹ Ensembles are likely to have immigrants, and they should be accepted and have a safe place. This could provide opportunities to share their stories and enlighten the other members about their individual journey. If ensembles can begin to have the conversation and understand other point of views, there can be more acceptance.

Junkin hopes this experience inspires Schoenberg to continue writing works for the wind ensemble. Schoenberg is a great voice in the wind ensemble world, and he would continue to advance the band repertoire.¹⁷² Schoenberg wants individuals to know that, “This work was deeply rewarding, coming from a personal and political point of view. Right from the premise of the piece, my wife, family, kids, and for those I don't know that have made this journey, and those who are seeking safety essentially in a better life.”¹⁷³ Schoenberg wants people to be able

¹⁷⁰ Adam Schoenberg, “Migration: Part One” (documentary), Posted January 12, 2018, accessed February 17, 2019, <https://www.youtube.com/watch?v=rc8ZdO8ALol>

¹⁷¹ “Immigrants and Higher Education.” *Association of American Colleges & Universities*. Accessed March 13, 2019. <https://www.aacu.org/aacu-news/newsletter/immigrants-and-higher-education>.

¹⁷² Jerry Junkin, interview by author, Tempe, AZ, February 22, 2019.

¹⁷³ Adam Schoenberg, interview by author, Columbia, SC, March 4, 2019.

to escape their lives momentarily and enter the world that this music takes them into, and whatever experience they have, he hopes they are moved by the journey.¹⁷⁴

¹⁷⁴ Adam Schoenberg, "Migration: Part One" (documentary), Posted January 12, 2018, accessed February 17, 2019, <https://www.youtube.com/watch?v=rc8ZdO8ALol>

CHAPTER 4

OF OUR NEW DAY BEGUN BY OMAR THOMAS

Of Our New Day Begun was written by Omar Thomas to honor the nine victims and families of the June 17, 2015 terrorist attack on Mother Emanuel African Methodist Episcopal Church (affectionately known as Mother Emanuel Church) in Charleston, South Carolina.¹⁷⁵ Dylann Roof worshiped with members of Mother Emanuel church, before opening fire upon them with the hopes of beginning a race war.¹⁷⁶ The nine victims, designated the Charleston 9, are Cynthia Hurd, Susie Jackson, Ethel Lance, Reverend DePayne Middleton-Doctor, Honorable Reverend Clementa Pinckney, Tywanza Sanders, Reverend Daniel Simmons Sr., Reverend Sharonda Singleton, and Myra Thompson.¹⁷⁷ These acts of terrorism have affected our country and will for the foreseeable future.¹⁷⁸ White supremacist attacks are on the rise, and political polarization has provided an opportunity for violent bigots.¹⁷⁹ There has been an epidemic of African Americans killed maliciously due to bigotry, discrimination, and hate.¹⁸⁰ Now these incidents are being shared through social media and have encouraged groups of

¹⁷⁵ Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

¹⁷⁶ Ralph Ellis, Ed Payne, Evan Perez, and Dana Ford, "Shooting suspect in custody after Charleston church massacre," *CNN*, June 18, 2015, Accessed March 7, 2019, <https://www.cnn.com/2015/06/18/us/charleston-south-carolina-shooting/index.html>.

¹⁷⁷ *Ibid.*

¹⁷⁸ WKU, "View from the Hill - WKU Wind Ensemble to perform at South Carolina conference," January 15, 2016, accessed March 4, 2019, <https://www.youtube.com/watch?v=hnnBuGPnoLI&feature=youtu.be>.

¹⁷⁹ Brian Levin, "Why White Supremacist Attacks Are on the Rise, Even in Surprising Places," *Time*, March 21, 2019, accessed March 21, 2019, <http://time.com/5555396/white-supremacist-attacks-rise-new-zealand/>.

¹⁸⁰ Beverly A. McPhail, "Hating Hate: Policy Implications of Hate Crime Legislation," *Social Service Review* 74, no. 4 (2000), doi:10.1086/516428.

people to fight for injustice; cellphone footage captures the moments, and social media spreads the wrongdoing. Social justice movements have started with the purpose highlighting these injustices. The Black Lives Matter movement was formed to draw attention to injustices concerning African-American issues, like police brutality, political issues, and systematic racism.¹⁸¹ Furthermore, individuals are also making significant contribution. Thomas says, “We all show up in different ways... You need foot soldiers, people to have conversations, and people to fight legislatively. There's got to be a multi-tiered attack, but you should show up in the way that you are best equipped.”¹⁸² He uses *Of Our New Day Begun* to bring awareness to the incident, and provide comfort to himself, and people who empathize with this and similar situations.

Thomas was affected by this act of domestic terrorism deeply, and he believes more people should want to be actively involved in affecting change:

It's not even that deep. There are things that are wrong, that need to be right. I feel like we should all be “social justice warriors”... It is living your life aware, and wanting to do better, wanting people to do better, demanding people get better, because people are dying, because of people's unwilful ignorance.¹⁸³

This work allowed Thomas to help heal the members of the Mother Emanuel Church, was an emotional release for him, and started conversations.

Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University (WKU) commissioned the work for the College Band Directors National Association (CBDNA) Southern

¹⁸¹ “About,” *Black Lives Matter*, accessed March 6, 2019, <https://blacklivesmatter.com/about/>.

¹⁸² Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

¹⁸³ Ibid

Division Conference in Charleston, South Carolina on February 20, 2016.¹⁸⁴ Schallert received notice that the WKU Wind Ensemble was selected to perform; shortly after the Charleston terrorist attack happened, and Schallert felt he needed to something needed to be done.¹⁸⁵ Schallert says, “We have to do something to pay homage. It seemed only logical. We are excited to premiere this new piece of music in Charleston.”¹⁸⁶ Schallert felt compelled to have a piece of music commissioned to honor the victims.¹⁸⁷ Schallert reached out to John Mackey, who passed the commission to Thomas; Mackey and his wife Abby felt that Thomas was the right person to write this commission.¹⁸⁸ Schallert, contacted Thomas, a young African American composer to see if he would be interested in writing a piece of music paying homage to the victims of the shooting , and Thomas accepted.¹⁸⁹ Schallert put together a consortium of thirty eight professional, collegiate, and high school wind ensembles, and arranged for members of Mother Emanuel Church to be there.¹⁹⁰ Thomas explains what it meant to write this work:

My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements

¹⁸⁴ Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

¹⁸⁵ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

¹⁸⁶ Smithers, Erin X. “Omar Thomas Of Our New Day Begun.” *Follow The Soul Trane*. MAY 02, 2016. Accessed March 7, 2019. <http://followthesoultrane.com/2016/05/omar-thomas-new-day-begun/>.

¹⁸⁷ WKU, “View from the Hill - WKU Wind Ensemble to perform at South Carolina conference,” January 15, 2016, accessed March 4, 2019, <https://www.youtube.com/watch?v=hnnBuGPnoLI&feature=youtu.be>.

¹⁸⁸ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

¹⁸⁹ WKU, “View from the Hill - WKU Wind Ensemble to perform at South Carolina conference,” January 15, 2016, accessed March 4, 2019, <https://www.youtube.com/watch?v=hnnBuGPnoLI&feature=youtu.be>.

¹⁹⁰ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

from both sides of that line – embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.¹⁹¹

The CBDNA performance was being held eight months after the massacre. The premiere performance took place at the Gaillard Center in Charleston, which is located across the street from Mother Emanuel Church.¹⁹² Members of the congregation attended the premiere.

Thomas talks about his emotions, the premiere, and the pressure that came with it:

I was a bucket of nerves for all of the reasons that you think. I could not really focus on the music. It was a lot happening that was bigger than me. So, I sat there, slumped down in my chair. It was a lot to deal with ...{However}, I am grateful to give the world a way to remember the Charleston 9. These things happened really fast... and the pressure you carry, that thing people look forward to, it’s a lot to deal with.¹⁹³

Thomas finished the piece two months after receiving the commission.¹⁹⁴ His mission was to compose a non-traditional work, but to create a piece that could fill a void in the literature.¹⁹⁵

Thomas says,

The overarching theme is to write something that comes from a specific harmonic language. And it's real black! It is really black!...To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else’s music but our own - I see you and I am you. This one’s for the culture!¹⁹⁶

Thomas wanted to write a work that strikes a balance between his reverence for the victims

¹⁹¹ Smithers, Erin X. “Omar Thomas Of Our New Day Begun.” *Follow The Soul Trane*. MAY 02, 2016. Accessed March 7, 2019. <http://followthesoultrane.com/2016/05/omar-thomas-new-day-begun/>.

¹⁹² Ibid.

¹⁹³ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

¹⁹⁴ Ibid.

¹⁹⁵ Ibid.

¹⁹⁶ Omar Thomas, *Come Sunday* (Boston: Omar Thomas Music, 2018)

and their families, and his bitter feelings about the perpetrator.¹⁹⁷ When discussing his experience, while working on such emotionally charged piece, Thomas said, “I had to step away from time to time, but I do that normally. It's never fun to have to mire in a place, but the thing is, this piece is not all bad. It wasn't as bad as you think. After a specific section I wrote, the piece is quite comforting, quite uplifting.”¹⁹⁸

Thomas grew up playing jazz since middle school, and the style, harmonies, and exploration have become the fabric of his compositions. He is mindful of the intersection of the wind band and jazz ensemble when writing new works. When composing, Thomas thinks of the ensemble as an instrument, and determines specific parts based on that.¹⁹⁹ When he composed this work, Thomas did not think of the lyrics, but used the sound of the melody to create this work. Thomas designed *Of Our New Day Begun* to fray every nerve in your body, and to get individuals thinking about how tragic events as this, should never happen again.²⁰⁰ Historically, many African Americans turn to the church to find solace and protection during the worst of times, which is why the musical themes and ideas for *Of Our New Day Begun* are rooted in the African American church tradition.²⁰¹

Of Our New Day Begun uses pillars of the black music traditions, blues harmonies and

¹⁹⁷ WKU, “View from the Hill - WKU Wind Ensemble to perform at South Carolina conference,” January 15, 2016, accessed March 4, 2019, <https://www.youtube.com/watch?v=hnnBuGPnoLI&feature=youtu.be>.

¹⁹⁸ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

²⁰¹ Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

melodies, and singing, stomping, and clapping; the inclusion of the tambourine is a direct nod to black worship services.²⁰² The work is anchored by James and John Johnson's traditional song, *Lift Every Voice and Sing* known as the "Negro National Anthem." The song was first written as a poem by James Weldon Johnson:

Lift every voice and sing
Till earth and heaven ring
Ring with the harmonies of Liberty;
let our rejoicing rise,
high as the list'ning skies, let it resound loud as the rolling sea
sing a song full of faith that the dark past has taught us,
sing a song full of the hope that the present has brought us;
facing the rising sun of our new day begun,
let us march on till victory is won.²⁰³

Lift Every Voice and Sing was written for an event on February 12, 1900, to celebrate Abraham Lincoln's birthday, and a visit from a well-known Negro leader, Booker T. Washington.²⁰⁴ James Weldon Johnson, a famous author, poet, lawyer and civil rights activist, at the time, was principal of the segregated Edwin M. Stanton School in Jacksonville, Florida.²⁰⁵ James penned the poem, and his brother John set the poem to music. Their New York publisher, Edward B. Marks, made mimeographed copies for them, and the song was taught to and sung by a chorus

²⁰² Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

²⁰³ "Lift Every Voice and Sing," *PBS*, Accessed March 8, 2019, <http://www.pbs.org/black-culture/explore/black-authors-spoken-word-poetry/lift-every-voice-and-sing/>, First stanza, (complete lyrics in appendix C).

²⁰⁴ "NAACP History: Lift Every Voice and Sing," *NAACP*, Accessed March 9, 2019, <https://www.naacp.org/naacp-history-lift-evry-voice-and-sing/>.

²⁰⁵ *Ibid.*

of 500 colored school children.²⁰⁶ James Weldon Johnson explains the dissemination of the song:

Shortly afterwards, my brother and I moved away from Jacksonville to New York, and the song passed out of our minds. But the school children of Jacksonville kept singing it; they went off to other schools and sang it; they became teachers and taught it to other children. Within twenty years it was being sung over the South and in some other parts of the country. The lines of this song repay me in an elation, almost of exquisite anguish, whenever I hear them sung by Negro children.²⁰⁷

In 1919, the National Association for the Advancement of Colored People (NAACP) adopted and labeled the song, *Lift Every Voice and Sing* as the Negro National Anthem. Johnson says, “This song has served as a cry for liberation and affirmation for all African Americans, especially those who have been misused and abused. The last stanza lifts up the role our faith in God has played in the struggle of our journey.”²⁰⁸ Today the anthem is a mainstay and source of strength in the African American community.

The use of *Lift Every Voice and Sing* in *Of Our New Day Begun* provides significance to this work, especially to people who are African American. The lyrics connect the past to the present and offer a sense of hope. William Lake, Southeastern University Director of Bands says “Thomas’ *Of Our New Day Begun* allows our society to sit with the pained emotions of racially-driven hate crimes in America. It has become far too easy for our concern in this area to fade

²⁰⁶ “Our American Journey: James Weldon Johnson Pens the Negro National Anthem.” *West Angels Cogic*. Accessed March 9, 2019. <http://westa.org/american-journey-negro-national-anthem/>

²⁰⁷ *Ibid.*

²⁰⁸ *Ibid*

as the next new story dominates the media. Thomas' piece ensures that those that perform and hear this work will always remember and reflect on this tragedy."²⁰⁹

Of Our New Day Begun is a ten-and-a-half-minute work, composed to raise awareness of senseless violence against African Americans. Thomas says, "The music is important, because we never want to forget the lives of the victims, who lost their lives tragically."²¹⁰ Thomas creates a work to let us march on, till victory is won.

Instrumentation

The work is scored as follows:

- Piccolo
- Flute 1, 2
- Oboe
- Bassoon
- Bb Clarinet 1, 2, 3
- Bb Bass Clarinet
- Eb Alto Saxophone 1, 2
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- Bb Trumpet 1, 2, 3
- F Horn 1, 2, 3, 4
- Trombone 1, 2
- Bass Trombone
- Euphonium
- Tuba

²⁰⁹ William Lake, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²¹⁰ PGCTVOnline, "Composer Omar Thomas," Posted March 7, 2019, Accessed March 7, 2019, https://www.youtube.com/watch?v=1KcL_dByJyw.

- Double Bass
- Piano
- Timpani
- Chimes
- Tambourine/Triangle
- Bass Drum
- 2 Toms
- Snare/Ride Cymbal
- Cymbal (Suspended, Crash and Splash)/ Tam-Tam
- Marimba/Vibraphone/ Glockenspiel

Analysis

This section presents an analysis of the composer's intent to use musical elements to explain the importance of African American injustice. The analysis originates from score study, composer interviews, and the commissioner's insight. While the primary analysis is verified through conversations with the composer, secondary analyses are viewpoints introduced from the researcher's insight and examination of the work. The motives and ideas shared are unique perspectives to the work and provide an authentic interpretation of the piece. The interpretation helps convey the composer's intent to share the social justice topic with the conductor, performers, and audience.

The work uses design components that evolve from traditions of the African American church; call and response, and blues chords. Furthermore, it draws from different aspects of traditional African American church services. The call and response technique are borrowed from the soloist and congregation alternating singing during the service. Blues and gospel chords are staples of the African American church; they can be heard throughout the pastor's

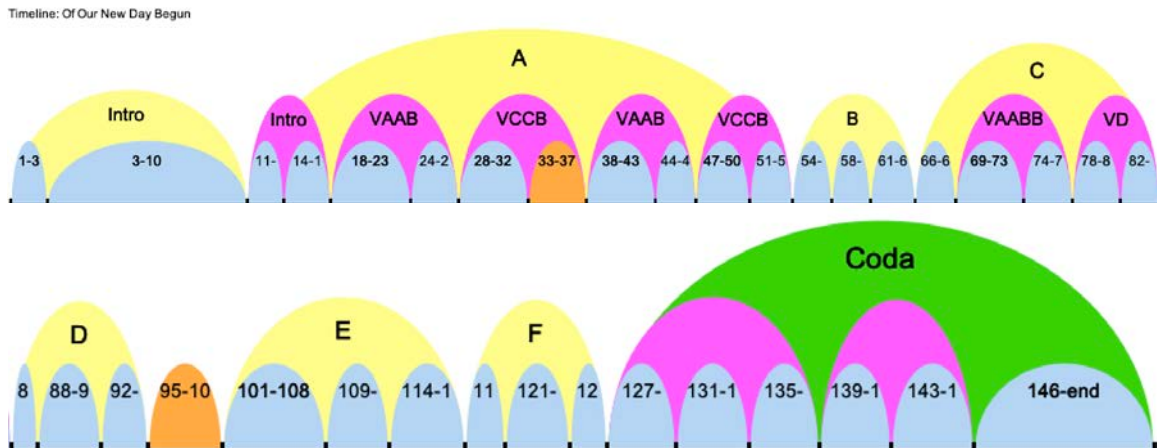
sermon or flowing through the music sung during the service. Other traditional elements are the use of stomping and clapping and using specific ideas from service such as looping measures of a song to emphasize the meaning and using chord progressions to provide excitement at the climax of the pastor's message.

Of Our New Day Begun is through-composed and divided into various sections. Figure 6 is a timeline showing the structure of the movement. The introduction symbolizes the inexplicable tragedy, and the A section introduces the main theme and is a tribute to African American film composer, Terrance Blanchard. The B section symbolizes angry spirits of the past, and the C section is alarming and disorienting. Thomas allowed himself this section to express his emotional response to the events. The D section is a section that is composed to mimic the experience of attending the African American church. Next, there is a transition section that represents the transatlantic slave trade, which leads into the E section, in which Thomas continues perspectives of the past. The F section is a fanfare to the Negro National Anthem, which leads to the coda that has two sections about forgiveness and healing.²¹¹ Even though this piece is composed on such a heavy topic, there are no programmatic elements concerning the terrorist attack. Thomas explains, "I would never include something that deals with the actual tragedy. That is retraumatizing and a little pornographic. There is nothing in here {the work} that references that night. No Way!"²¹²

²¹¹ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²¹² Ibid.

Figure 6: *Of Our New Day Begun*, Phrasal Analysis



The Introduction sets the tone of the inexplicable tragedy. Thomas rattles listeners at the beginning of the work with three impactful unison chords (III, IV, I) from the lyrics “Sing a Song.”²¹³ The III, IV, I progression is significant throughout the work. The opening progression ends with a blues sharp nine chord (Ex. 83, mm. 1-2), in which the sound of the chord is adopted and moves in parallel motion throughout the section (Ex.83, mm. 1-7).²¹⁴ Thomas sets the work in C minor, but keeps the melody in E-flat major, “I wanted to set it in minor, without messing with the melody itself.”²¹⁵ The Introduction is notated freely, where each note is individually conducted. The combination of the sharp nine chord with the free time, puts the listener in a moment of uneasiness. Thomas discusses the purpose of the chords and free time:

Musically, it's about that moment where something so horrible happens that you get pulled out of time and space. Those things don't even hold concept, or you can't perceive them anymore. Your surroundings are gone. Everything falls away, creating a space and you're sitting in the moment, in the trauma.²¹⁶

²¹³ Ibid.

²¹⁴ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²¹⁵ Ibid.

²¹⁶ Ibid.

Musical Example 83: *Of Our New Day Begun*, mm. 1-7, Introduction

Thomas provides advice to conductors preparing for this section, “Don’t allow that section (mm. 1-10) of the piece to happen too fast. Part of it is the difficulty of scoring, and people want it to move faster, but it's uncomfortable. Let it be. Let the silences be longer than you want them to be, and the fermatas be longer than you want them to be. Let time stop.”²¹⁷ The sound progress through to measure 10, where humming to a unison descending minor third fragment is added (Ex. 84, mm. 8-10); this fragment represents the old African American church. This excerpt explains the humming tradition:

Other Negro singing elements that are noteworthy are humming and “moaning and groaning.” They are found in religious songs, worksongs, old-style blues, and field cries. “Moaning” does not imply grief or anguish; on the contrary, it is a blissful or ecstatic rendition of a song ... sometimes with closed lips to create a humming effect... Elements of this kind are sometimes observed in preaching and in church prayers, where they may result in rudimentary polyphony.²¹⁸

²¹⁷ Ibid.

²¹⁸ Harold Courlander, *Negro Folk Music, USA* (New York: Columbia Univ. Pr., 1963), 25

Musical Example 84: *Of Our New Day Begun*, mm. 8-14, Hum and Introduction of A Section

11 **Somber, Deliberately** ♩. 60

The musical score shows measures 8 through 14. The tempo is marked 'Somber, Deliberately' with a half note equal to 60 beats per minute. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Brass (B-C1, B-C2, B-C3, B-C4). A 'Unison C' section begins at measure 11. Dynamics range from ppp to f. Performance instructions include 'stagger breathe' and 'play'.

The A section introduces the *Lift Every Voice and Sing* melody. Thomas recounts this section:

The whole section is a nod to Terence Blanchard, the black film composer and jazz musician who just understands the tradition. I mean he {Blanchard} scored all of Spike Lee's movies. That whole section is a nod to me trying to create a Terence Blanchard-like BLACK film score.

The A section is the longest section, begins with an introduction, and continues with four segments that use the first stanza of *Lift Every Voice and Sing*. The section introduces the call and response tradition of the African American church, sigh motives, and begins to highlight the “Liberty” lyric.

The Introduction changes moods immediately; the tempo is constant through a C pedal in the bass voices (Ex. 84, mm. 11-14). Like the opening of the work, Thomas catches listeners’ attention with an intimidating unison C (Ex. 84, mm. 11-14). Like Blanchard scores, the A section is purposefully slow, taking liberty when adding new ideas. The introduction to the A section is seven measures long; the powerful unison beginning, which relaxes to a somber mood at measure fourteen. The mood is highlighted with the introduction of harmony and a

rhythmic hemiola in the low tessitura of the flute and piano (Ex. 84, mm. 11-14). The sigh motive is introduced in the flute, clarinet, and piano (Ex. 85, mm. 15-20); descending second sequence of a minor third interval, using the III, IV, I progression.

Musical Example 85: *Of Our New Day Begun*, mm. 15-20, A Section

The image shows a page of a musical score for measures 15 through 20. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Flute 1 & 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb (Bb. Cl.), Clarinet in C (C. Cl.), Bass Clarinet (Bb. Cl.), Saxophone (Sax.), Trumpet 1, 2, 3 (Trp.), Trombone 1, 2, 3 (Tbn.), and Percussion (Perc.). The key signature has one flat (Bb) and the time signature is 6/8. Measure 16 is circled in black and labeled 'Sigh Motive'. The score includes various musical notations such as notes, rests, dynamics (mp, sfz), and articulation marks (acc, stacc). There are also large numbers 6 and 12 above some staves, possibly indicating measure counts or rehearsal marks.

The oboe begins the melodic line at measure eighteen, which is followed by the anguish motive in the horn, which is the sigh motive joined by two stressed quarter notes, followed by a tapered whole note. The anguish motive is important to constantly remind us that this tragic event happened. This section incorporates call and response technique that is similar to the solo and congregational singing, that is a big part of African American church tradition.²¹⁹ The segment's phrase structure is uneven; the antecedent is elongated (six measures) to highlight

²¹⁹ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

the anguish motives, and the consequent is written as a four measures phrase. The first segment uses verse one of the poem.

The lyric “Liberty” is always accompanied by compelling music. African Americans liberties’ are a source of discontent, and one reason organizations like Black Lives Matter are needed.²²⁰ The first application of this (Ex. 86 mm. 21-25) uses a thicker brass texture; “Liberty” temporarily tonicizes to the dominant (G) but uses a dissonant progression (flat VI to V).

Musical Example 86: *Of Our New Day Begun*, mm. 21-25, Liberty Accompaniment

The image displays a musical score for measures 21 through 25. The score is arranged in a system with multiple staves. The instruments listed on the left are: Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), and Tuba (Tuba). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score shows a melodic line in the Horn 1 and Horn 2 parts, with dynamic markings of *mp* and *mf*. The Trombone and Euphonium parts are marked *mp* and *mf*, with some parts marked *(In case)*. The Tuba part is marked *mp* and *mf*. The score ends with a chord of E-flat major (E♭6) and D6.

The horn joins the oboe for the melodic line in the second segment (Ex. 87, mm. 26-30) and uses the verse two lyric, “Let our rejoicing rise.” Thomas temporarily tonicizes to C major at the arrival of the lyric “Rise,” to change the somber mood, to an uplifting one. The segment adds a counter line in the saxes and horns, that provides extra emotion and energy to the end of the phrase. A transition phrase follows, featuring the anguish motive (Ex. 88, mm. 31-35), and a motivic fragment in the lower flute tessitura.

²²⁰ “About,” *Black Lives Matter*, accessed March 6, 2019, <https://blacklivesmatter.com/about/>.

Musical Example 87: *Of Our New Day Begun*, mm. 26-30, Use of Counter Line

Musical Example 88: *Of Our New Day Begun*, mm. 31-35, Transition

The melody in the third segment (m. 38) is transferred to the alto saxophone and returns to verse one. The anguish motive becomes more present, as Thomas uses the brass, and alters the meter of the phrase to remove any expectation for repetition. The consequent phrase is the densest up to this point (Ex. 89, mm. 47-50). “Rise” returns to major and the counter line and harmonies become more active leading to the biggest arrival of the section (m.

51). The arrival is the return of the lyric “Sing a Song.” (Verse 3) (Ex. 90, mm. 51-52). The arrival is temporary and followed by a reflective idea (decrescendo with a fragment of the lyric diminuendo). The idea is interrupted as the section changes to minor (Ex. 90, m. 52), warning of what is to come.

Musical Example 89: *Of Our New Day Begun*, mm. 47-50, Consequent phrase

Musical Example 90: *Of Our New Day Begun*, mm. 51-55, Verse Three and B Section

The B section has three phrases that empower the next. The section uses the lyrics from verse one and two, ending with “Resound.” The B section is the blues that represents the angry spirits of the past.²²¹ The spirits of the past moans grow with each phrase. The melody (flute, oboe, and clarinet 1) continues and is linked together with thick extended blues chords alternating eleven chords. Thomas uses these jarring chords to add dissonance. The counter melody is the angry spirits (Ex. 91, mm. 56-59) Thomas mentions. This unison line is ornery and meant to be brash and in your face; Thomas uses growls and plunger mutes to create a piercing timbre. This melody and counter melody intersection continue the ideas of solo and congregation that is important to the African American church. The next phrase continues with similar texture (melody, harmony, spirits of the past motive), and uses the horn, trombone, euphonium, and tuba. “Liberty” is highlighted by the horns. Ex. 91 (m. 59) shows Thomas’ direction for the horns to play loud, so the horns become the timbral qualifier of the phrase. The third phrase, the spirits of the past wail at memories of the past, and the counter melody (saxophone and horn) plays on top of the band as the section grows to the end.

Musical Example 91: *Of Our New Day Begun*, mm. 56-59, B Section

The musical score for Musical Example 91, titled "Of Our New Day Begun", measures 56-59, B Section. The score is arranged for a band and includes the following parts: Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Horn 3, Horn 4, and Tuba 1. The music is in 4/4 time and features a complex harmonic structure with extended blues chords. The melody is primarily carried by the trumpets and horns, with a counter melody in the saxophone and horn parts. The score includes performance instructions such as "wail wail", "wail oo", "wail oo", "wail da!", and "PLAY OUT!!". The tempo is marked as "8" and the dynamics are "OPEN".

²²¹ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

The C section represents alarm and disorientation, and was the hardest section for Thomas to write:²²²

That whole section at sixty-six is for me. It's the one section I allow myself to be selfish, and rant. I knew I couldn't make the whole piece about me, because that wouldn't be right. It's not about me, but I had to allow myself a moment to rant, then got out of the way.

The C section opens with a three-measure introduction; the character of the work changes and a sense of confusion arises. This is created through dissonance and disorientation, and lack of tempo. The introduction begins with a vigorous G major 11 chord emphasized by a sforzando G harmony (no third) in the horns (Ex. 92, m. 66).

Disorientation is created by combining rhythmic ideas; the chaos motive, inverted ostinato, chromatic sixteenths, and percussion free play. The chaos motive, an ostinato one beat chromatic figure, begins in the horn and piano (Ex. 92, mm. 66-68); the ostinato is written as if it was in common time signature. The flute 2, clarinet 2/3, trombone, euphonium begin an inverted ostinato from the A section (Ex. 92, mm. 66-68) and the alto saxophones start chromatic sixteenths at measure 68; these sixteenths are written in double the tempo of the ostinato. The chime, cymbal and tam tam begin free play at measure 68; the chime plays random church bell sounds, the cymbal bows long strokes sporadically, and the tam tam rolls crescendos and decrescendos, adding swells as the music intensifies.²²³

²²² Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²²³ Omar Thomas, *Of Our New Day Begun* (Boston: Omar Thomas Music, 2015).

Musical Example 92: *Of Our New Day Begun*, mm. 64-68, C Section

*DISINTEGRATE INTO RANDOM 'CHURCH BELL' SOUNDS (I.E. PLAYED ONE NOTE AT A TIME, TWO NOTES AT A TIME, FLANNED TWO NOTES AT A TIME IN RANDOM COMBINATION) IN ALL CHROMATIC PITCHES BETWEEN THIS WRITTEN E AND A

The alarm is created by the alarm motive call and response technique between the piccolo and muted trumpet (Ex. 93, mm. 69-73). Both fragments use dissonant motives, the piccolo uses a major seventh interval and the trumpet uses a tritone. Vincent Persichetti's *Twentieth-Century Harmony* says the tritone and major seventh interval are sharp intervals and provide intervallic tension.²²⁴ The alarm is meant to be irritating and bothersome and help create the struggles experienced in the section.

²²⁴ Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice* (New York: W.W. Norton, 1961).

Musical Example 93: *Of Our New Day Begun*, mm. 69-73, Call and Response

The musical score for 'Of Our New Day Begun' (mm. 69-73) is presented in a standard orchestral format. It includes parts for Percussion (Perc.), Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Trumpets (B.C. 1, B.C. 2, B.C. 3), Trombones (A. Tr. 1, A. Tr. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), and Drums (Dr.). The score is divided into measures 69, 70, 71, 72, and 73. The 'CALL' section is marked 'CALL' and the 'RESPONSE' section is marked 'RESPONSE'. The 'CALL' section features a complex rhythmic pattern in the percussion and woodwinds. The 'RESPONSE' section features a melodic line in the upper register of the woodwinds and trumpets, with the instruction 'cresc. poco a poco' (crescendo poco a poco) written below the staff.

Verse one of the main *Lift Every Voice and Sing* melody is woven into this section (Ex. 93, mm. 69-73). Thomas uses an interesting timbral combination, oboe, bassoon in the upper register, and trumpet 2/3 to create this melodic line. The melody contributes to the disorientation as Thomas writes the melody in time but uses a different rhythmic pattern.

The next statement of “Liberty” (Ex. 93, m. 73) introduces new compelling music. Thomas includes the “Sing A Song” motive from the beginning of the work, except he alters the first interval to make it a tritone (Ex. 94, mm. 1 & 72-73). Thomas continues this motive through the end of this section creating an eerie, haunting sound. This represents Thomas reaching back to the past, perpetrating the discord of the present. He restates the “ring with the harmony of liberty” lyric as the chaos continues to build (Ex. 95, mm. 74-77). The final statement only uses the “Of Liberty” lyric (Ex. 96, mm. 78-81), highlighting the fact that liberties and justice are not extended to all. Under the final statement Thomas strengthens the chaos, with ominous chromatic motives that continually build through the end of the section. At the height of the

build, Thomas includes a great shriek (Ex. 97, mm. 82-85), built upon by triplet sixteenth notes, ending in a shrill piccolo note (G) in the upper register.

Musical Example 94: *Of Our New Day Begun*, mm. 1 & 72-73, Side by Side of Sing A Song Motive

Musical score for Tuba, measures 1 and 72-73. Measure 1 features a dynamic of *f*, a 'J' symbol, and markings 'P4' and 'M2'. Measure 72 has a dynamic of *mp* and markings 'TT' and 'm3'. Measure 73 has a dynamic of *ff* and a 'V' marking.

Musical Example 95: *Of Our New Day Begun*, mm. 74-77, Restatement “Ring with the Harmony” Lyric

Musical score for measures 74-77, including vocal parts and brass instruments. The vocal line includes the lyrics "ring with the Harmony of liberty". Brass parts include tuba and trombones with various dynamics and markings like "cres: poco a poco".

Musical Example 96: *Of Our New Day Begun*, mm. 78-81, Restatement “Of Liberty” Lyric

Musical score for measures 78-81, including vocal parts and brass instruments. The vocal line includes the lyrics "of Liberty". Brass parts include tuba and trombones with various dynamics and markings like *f*.

Musical Example 97: *Of Our New Day Begun*, mm. 82-85, End of C Section

Musical score for measures 82-85, including brass instruments and woodwinds. The score features a "shriek" motif with dynamic markings of *f* and *sf*, and "STOMP" markings.

This section allowed Thomas to release feelings he had concerning the terrorist attack.

Thomas explains, “You know the way I feel about this song. How many more, how many more

[African American's senselessly killed]! It's [the section] building and building. This thing breathing down your neck and will swallow you whole."²²⁵

The D section represents the African American church. Thomas describes this section:

Stomping is an act of contrast. You already know what I mean to stomp and clap {it's a known African American church tradition}, and I knew that church people {members of Mother Emanuel} were going to be there. They needed to hear some church on that stage!

Stomping and singing are rooted in the black church and was passed down through slavery.²²⁶

In 1890, the first sanctified church, the Church of God in Christ, became a landmark in African American music; it was the first black church to introduce and incorporate foot-stomping and hand clapping.²²⁷

The D section begins with elision, the C section ends with a commanding stomp, which begins the D section (Ex. 97, m. 85). The foot stomps are joined by hand claps, using a traditional African American church rhythm (stomp on beat 1, 3; clap on beat 2, 4) (Ex. 98, m. 86-87), then combined with the tambourine (Ex. 98, mm. 89-90). The 1906 Los Angeles Azusa Street Revival changed how African Americans worshiped, and became the Pentecostal movement. The movement emboldened the congregation to use drums, tambourines, and other instruments, and this experience became vital in the Pentecostal church.²²⁸ A complete singing of the first stanza of *Lift Every Voice and Sing* begins in measure 88. Thomas includes

²²⁵ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²²⁶ Matthew Bowman, *Christian. The Politics of a Word in America* (Cambridge: Harvard University Press, 2018).

²²⁷ Maximillien De Lafayette, *Lectures on the Black Slaves, African American Music Versus the Early White Music and Gospel Song*, Lulu.com, 2014, 98.

²²⁸ De Lafayette, 98.

ghost of the past as a dissonant E-flat thirteen (add m3) chord in the piccolo, flute, oboe, bassoon, piano, and vibes (Ex. 98, mm. 88-90, Ex. 99, mm 91-94).²²⁹ As the section arrives at “Liberty,” Thomas compels the listener, by abruptly halting the phrase on the syllable “ty” (Ex. 99, mm 91-94). In order to accurately reflect the time-honored tradition of the African American church, this section is commanding with vigor and heightened passion. The stomp-clap rhythm complements the section with excitement.

Musical Example 98: *Of Our New Day Begun*, mm. 86-90, D Section

Musical Example 99: *Of Our New Day Begun*, mm. 91-94, Liberty

The C section is followed by a six-measure transition based on the “Lift Every Voice and Sing” lyric which represents the Transatlantic Slave trade. Thomas coalesces the winds, with voice, using an echo (call and response technique) (Ex. 100, mm. 95-98), and uses a fragment (bassoon, bass clarinet, baritone saxophone, horn, and piano) that represents the waves the slaves felt crossing the Atlantic (Ex. 100, mm. 95-98).²³⁰ Thomas describes the transition vividly:

²²⁹ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²³⁰ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

That echo. This is heavy, and no one would have any reason to know this unless I tell them... That section is indicative of the transatlantic slave trade. If you listen to the horns (Thomas sings the part), I think of the boats, and the rocking, and the echoes of the ghosts. That's what I thought of when I wrote it. Honestly, because you have the previous section of me raging, then the singing is a bridge between the present and the past, because that is the tradition that was carried on. So, in those eight bars after the singing, I'm still in a very past headspace.²³¹

Musical Example 100: *Of Our New Day Begun*, mm. 91-94, Liberty

The image shows a musical score for measures 95 through 98. The score includes parts for Percussion (Perc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Bb-Cl. 1), Clarinet 2 (Bb-Cl. 2), Clarinet 3 (Bb-Cl. 3), and Bass Clarinet (Bb-Cl.). The vocal line (Voc.) has lyrics: "Lift every voice and sing, Lift every voice and sing, Heavens ring". The score includes dynamic markings such as *mf* and *mf*. A rehearsal mark "95" is present at the beginning of the first measure. A note above the percussion part says "*start to fade into previous Clipping".

The E section begins at measure 101, this is a section of reflection and we transition to a major key (E-flat).²³² The section represents African Americans' joy, triumph, and prosperity as they continue to overcome obstacles and thrive in a country that has systematically torn them down. Thomas uses the lyric "Of Our New Day Begun" for the first time. Even if tragedy strikes, African Americans continually find ways to overcome. Thomas continues the echo from the transition and oscillates between the lyrics "Lift Every Voice and Sing" and "Of Our New Day Begun" (Ex. 101, mm. 101-103). Thomas continues the stomp and clap rhythm in the percussion; he reinforces the time with the bass voices, which alternate the harmonies E-flat major, E-flat major 9 sharp 5 (Ex. 101, mm. 101-103). The counter melody uses the hocket

²³¹ Ibid.

²³² Ibid.

technique between the trumpet and horns (Ex. 101, mm. 101-103). This glorious melody uses fragments from the rowing motive in the previous transition, providing motion and energy to the next phrase.

Musical Example 101: *Of Our New Day Begun*, mm. 99-103, E Section 1st Phrase

The image displays a page of a musical score for the piece "Of Our New Day Begun". The score is arranged in a standard orchestral format with multiple staves. The top section includes parts for Trumpets (Trp.), Horns (Hr.), Trombones (Tbn.), and Baritone/Euphonium (Bar./Euph.). The bottom section includes parts for Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Snare Drum (Sn. Dr.), Tenor Drum (Ten. Dr.), Cymbal/Tam-tam (Cym. Tam.), and Mallets/Cymbals (Mallets/Cym.).

Key features of the score include:

- Lyrics:** The lyrics "of out new day be gun" are written in yellow text below the Bar./Euph. staff in measures 101-103. The lyrics "Lift ev ry Voice and sing" are written in yellow text below the Perc. staff in measure 101.
- Measure Numbers:** A table at the bottom of the score indicates the measure numbers for each staff: 99, 100, 101, 102, and 103.
- Instrumentation:** The score includes parts for various instruments, including a "WOODEN MALLET HEAD MUFFLE DRUM" and "Mallets/Cym.". Dynamics markings such as *mf*, *f*, and *mp* are present throughout the score.

Musical Example 102: *Of Our New Day Begun*, mm. 109-112, E Section 2nd Phrase

The image displays a musical score for the piece "Of Our New Day Begun," specifically measures 109 through 112. The score is arranged in a standard orchestral format, featuring vocal parts and instrumental parts for woodwinds, brass, and strings. The vocal parts include Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, and Tenor 2. The instrumental parts include Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, and String sections (Violin 1 and 2, Viola, Cello, and Double Bass). The lyrics for the vocal parts are: "Of our new day be gun" and "Sing a song full of the faith that the". The score is marked with a forte dynamic (f) and includes various musical notations such as slurs, accents, and dynamic markings.

The second phrase modulates to F major, and becomes more active, but is grounded by the stomp and clap rhythm (Ex. 102, 109-112). The phrase is energized by triplet sixteenth

notes in the upper woodwinds and percussion (Ex. 102, mm. 109-112). The phrase is less dense and has a more unified sound, which helps the growth leading to the climax. The melody continues the echo between the lyrics “Sing a Song” and Of Our New Day Begun” (Ex. 102, mm. 109-112). The final phrase is a big push to the climax of the work. The phrase is primarily homophonic, using the lyric “Sing a Song, full of the faith that the dark past has taught us” (Ex. 103, mm. 116-120). The quarter notes are harmonized and the lyric “full of the faith...” is in unison, and the reiteration of the lyric extends the unison line into the end of the phrase. The second phrase modulates to F major, and becomes more active, but is grounded by the stomp and clap rhythm (Ex. 102, 109-112).

Musical Example 103: *Of Our New Day Begun*, mm. 116-120, E Section End of Final Phrase

The image shows a musical score for the piece "Of Our New Day Begun". It features a vocal line and piano accompaniment. The lyrics "full of the faith that the dark past has" are highlighted in yellow in measure 116. The tempo is marked "rit." and the time signature is 4/4. The score ends with a drumroll in measure 120.

A drumroll sets the stage for unison half notes to build into the F section, the climax of the work. The F section is the Black National Anthem Fanfare and Thomas says, “We (African Americans) need that!”²³³ The section is broad and compendious, using the first iteration of the lyrics “Facing the rising sun of our new day begun,” to pull the listener in. Listeners who are familiar with *Lift Every Voice and Sing*, have waited the entire work for this culminating verse, and Thomas’ inclusion of it near the work’s end is thus impactful. The running thirty second

²³³ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

notes, provide fervent energy through the section (Ex. 104, mm. 121-124). The chimes continue the idea of being at church; Thomas alternates the chime part resembling church bells, while being a concrete part of the melody (Ex. 104, mm. 121-124). The horn punctuates the melody, first ripping to a trill unison D (Ex. 104, m. 122), and the second marks a B-flat major 9 chord that leads to the coda.

Musical Example 104: *Of Our New Day Begun*, mm. 121-124, F Section

The coda is organized into two segments with a closing statement and honors the lives lost and encourages transcendence above the tragic events. The first segment (m. 127) symbolizes the light at the end of the tunnel:

All the family members of the murdered, on close circuit television, looked the shooter in the eye, and forgave him. Which, you know, we can feel how we want to about that, but we hopefully we will never be in a position to have to make that decision.²³⁴

This is why the segment is based on the lyric “Of Our New Day Begun.” This terrorist attack is not the end of this situation but has created new circumstances for the family and community.

²³⁴ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

The victims' families are the representation of Michele Obama's motto, "When they go low, we go high!" Obama says:

Fear is not a proper motivator. Hope wins out and if you think about. Think about how you want your kids to be raised. How you want them to think about life and their opportunities. Do you want them afraid of their neighbors, do you want them angry, do you want them vengeful... We want them to grow up with promise and hope, and we can't model something different, if we want them better than that.²³⁵

The first segment is inspired by the music of Nina Simone.²³⁶ Born Eunice Waymon, Simone was a singer, poet, and civil rights activist and was known as the High Priestess of Soul.²³⁷ The segment begins with an F drone that remains through its entirety. Thomas then introduces a gospel chord progression (F, F7, G7, G dim. 7) (Ex. 105, mm. 127-128).²³⁸ Even though the chord progression is repeated during this segment, Thomas emphasizes a descending chromatic half note line. A declamatory dominant pedal is underneath, articulated by a powerful tam tam, and bass drum. The two-measure fragments pass the melody through different timbres and diminuendo through the end of the segment. The final two fragments alter the texture and timbre. (Ex. 106, mm. 135-138). Thomas says, "The fragments of fragments of the melody on top of the chord progression, is a very gospel thing."²³⁹

²³⁵ Charles Rodrigo, "Michelle Obama defends 'When they go low, we go high,'" *The Hill*, October 11, 2018, accessed March 6, 2019, <https://thehill.com/blogs/blog-briefing-room/news/410917-michelle-obama-defends-when-they-go-low-we-go-high-motto-fear>

²³⁶ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²³⁷ "Bio," *Nina Simone*, Accessed March 7, 2019, <http://www.ninasimone.com/bio/>.

²³⁸ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²³⁹ Ibid.

Musical Example 105: *Of Our New Day Begun*, mm. 125-128, Closing of F Section

Musical Example 106: *Of Our New Day Begun*, mm. 135-139, Coda, Segment 2

The second segment begins at measure 139. The coda’s fragment repeats five times and on the sixth fragment there is a turn in the music (Ex. 106, m. 139); the “Of our new day” melody is inverted, and the section becomes about healing.²⁴⁰ Thomas calls this section the “Sunday Morning After”:

That whole section is just stained glass. It’s the Sunday morning after. The kids get together, hug each other, love each other, and begin to feel as best as they can. It’s coming together to begin to heal, and I know I had to honor that, when I heard that they {the victims’ families} had done that {forgiven the killer}. That’s why that turn is there with that very gospel chord progression.²⁴¹

²⁴⁰ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁴¹ Ibid.

Thomas explains the closing section (m. 146):

This is not a piece that you can end on a one chord. So, I purposefully set up the classic tired ending of a three-times chord. I wanted to do that intentionally, but that the last time they {audience} get the chord, there's a unison note. I went in knowing the piece would end at a certain point. The stomping and clapping would come back and growing, growing, grow. But in order to set you {audience} up for that; F chord, silence, F chord silence. You expect one last F chord, except you get a unison F that holds on longer than you think. Then all of a sudden you hear, the stomp clap clap (Thomas demonstrates). The stomping at the end. That's us marching, that's us marching on till victory is one.²⁴²

Thomas expects conductors to allow the last tam tam sound to ring and fill the hall, and he suggest that everyone is still until the final note clears the hall.²⁴³

Significance

This study is the first examination of this new movement in wind band literature. This document provides insight into the composer's rationale and creative process. Furthermore, this document highlights the importance of understanding the injustices and transgressions of African Americans. From when the first slaves ship arrived in America, to segregation and the civil rights movement, pressing through the Colin Kaepernick protest, African Americans are still fighting to earn the freedoms they deserve. Although African Americans were granted the same liberties and rights of any American with the 1964 Civil Rights Act and the 1965 Voting Rights Act, they are still treated as second class citizens.²⁴⁴ This is now evident through the prevalence

²⁴² Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁴³ Ibid.

²⁴⁴ Ebony Slaughter-Johnson, "African Americans Are Still Treated as Second-Class Citizens By the Law," *Institute for Policy Studies*, July 13, 2016, Accessed March 6, 2019, <https://ips-dc.org/african-americans-still-treated-second-class-citizens-law/>.

of generational poverty, divergent educational practices, mass incarceration, and police brutality of African Americans. Before the Civil Rights Act, African Americans experienced very public violence and harassment, such as church bombings, lynchings, police beatings, and animal attacks.²⁴⁵ There has been a resurgence of police brutality, unlawful killings, and public hatred of African Americans.²⁴⁶ Thomas talks about these freedoms:

You can't maintain systems if you actually confront the truth... It's not about American exceptionalism, it's about personal accountability. This whole country by design has existed to oppress and suppress... If your life is shaped because you voted based on your whiteness and not based on what's right, that's not right.

Today, white supremacists are empowered by political leaders, which inspire terrorists like Dylann Roof to incite race wars, creating tragedies like the Charleston church shooting.

Thomas' is very passionate about the African American community's struggle for equality:

We stay angry, the flame is always on. It might be as low as two, but it's still on. It's like a pilot light, it just doesn't go out. The pilot light is like anger, and once you see the way people are still acting and looking at you, how can you not always be simmering? So, my stove is always on low. I'm just a product of my environment.

Thomas uses *Of Our New Day Begun* as a response to ignorance, but he wants people to understand that it is important to let their voices be heard too. Conductors should go beyond performing the work:

You have to prep and prime people for what they're about to hear and leave space for conversation. I think putting it on a program is great, but it's a first step. There's kind of a simplicity in writing the program notes and not finding a voice to follow through and engage with part of the program. Programming is great but that's literally the first step.²⁴⁷

²⁴⁵ Slaughter-Johnson, "African Americans..."

²⁴⁶ Ibid.

²⁴⁷ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

In the future, ensembles that perform this work should find ways to speak with the ensemble and audience about these issues. Just as Chandler Wilson's *Conversations* encourages conversations with performers and audiences that discuss issues of race and equality, *Of Our New Day Begun* could ignite discussions of these issues.²⁴⁸ Beginning to have conversations will help individuals recognize their own privilege and use it to evoke change. Conductors can also program a concert of works that honor the Charleston 9, that could be paired with *Of Our New Day Begun*, James Stephenson's *there Are No Words* and James Syler's *Hymn for Emanuel*. Depending on the emotional arch you want to take in your program, conductors are programming *Of Our New Day Begun* or his *Come Sunday* with Adolphus Hailstork's *American Guernica*, because, "They are both black, but have a very different energy."²⁴⁹

Conductors can also invite Thomas to campus to speak on the work or conduct it. Thomas enjoys describing what this work means to them and sharing what can be done to ensure people are not afraid of having difficult conversations. There is also opportunity to invite someone to read the poem, or invite a local gospel artist to sing *Lift Every Voice and Sing* before the performance of the work. Lastly, this should encourage more commissions from Thomas. He is relatively new to composing for wind band, and his voice, literally and figuratively, is needed to push the medium forward. Thomas hopes to keep the people of the Charleston 9 central, "I hope there is always a reading of their names. I hope we keep Mother Emanuel AME

²⁴⁸ Chandler Wilson, *Conversations* (Oskaloosa, IA: C.L. Barnhouse Co., 2018).

²⁴⁹ Omar Thomas, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

church family seen, lifted, and supported. I hope we realize that as the last note rings, that there is so much more to do to ensure that these acts of violence do not happen again.²⁵⁰

²⁵⁰ PGCTVOnline, "Composer Omar Thomas," Posted March 7, 2019, Accessed March 7, 2019, https://www.youtube.com/watch?v=1KcL_dByJyw.

CHAPTER 5

SILVER LININGS-CONCERTO FOR FLUTE AND WIND ENSEMBLE BY FRANK TICHELI

Silver Lining-Concerto for Flute and Wind Ensemble was written to honor the life of Lara Barnett. Her husband, Peter Warshaw commissioned her former teacher Frank Ticheli to write it.²⁵¹ Lara Barnett was an All-State flute player that grew up in Texas. After graduating from Trinity University, she married Peter Warshaw, a highly-respected band director in Texas. Barnett matriculated to medical school at Texas A&M University, where she was very successful. Unfortunately, Barnett struggled with depression for sixteen years, and during her residency she committed suicide.²⁵² Barnett's suicide was tough for her friends and family, especially Warshaw, who found many ways to heal from this tragedy. He began writing poems, leading seminars about depression, working to help people battle the disease, and lastly, commission a work to honor her memory.²⁵³ This commission recognizes Barnett's unique gifts, acknowledges the deadly ravages of depression, and honors the unfulfilled promise of her short life.²⁵⁴

Peter Warshaw first approached Frank Ticheli at the Midwest Band and Orchestra Clinic in 2008 to commission the work. Ticheli enthusiastically said yes but was busy with

²⁵¹ Frank Ticheli, *Silver Lining* (Brooklyn: Manhattan Beach Music, 2018).

²⁵² Peter Warshaw, Interview with author, Personal interview, Columbia, SC, February 19, 2019.

²⁵³ *Ibid.*

²⁵⁴ "Premiere of New Concerto by Frank Ticheli at 45th NFA Convention." *Flutist Quarterly* 42, no. 4 (Summer 2017): 49–51.

<https://libproxy.library.unt.edu:9443/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=mah&AN=124329186&scope=site>.

commissions until 2012.²⁵⁵ Warshaw knew Ticheli could tell Barnett's story through music. Warshaw approached Ticheli to ask what he needed to make the commission come to life without limitation. Ticheli was the optimal choice to compose the piece for three reasons; Warshaw and Ticheli were classmates at Southern Methodist University, Ticheli taught Barnett theory during his first collegiate teaching stint at Trinity University, and Ticheli had never written a flute concerto.²⁵⁶ Ticheli states, "I didn't just blow it off and give up. I kept it (the piece) there in the back of my mind and it kept marinating. I kept thinking of ways I could manifest this."²⁵⁷

Warshaw led the commission efforts, which was broken into two parts. Warshaw was involved with the Worldwide Commissioning Group (WWG) as one of the commissioners of Ticheli's *Blue Shades* and received partial funding for the commission. The WWG was also responsible for creating the consortium of twenty-four wind bands. Warshaw used social media to share his plans and many friends wanted to help the work come to life. Warshaw and his friends established the Friends of Lara; these individuals paid \$100 towards the commission and received their name listed in the score and signed copy of the front page by Frank Ticheli.²⁵⁸

Warshaw recalls the events that officially led to the commission coming to fruition:

It was just Ticheli and me, just two old friends. The first thing he did was to come down on his typical fee. With the amount that Worldwide was willing to commit, I was pretty sure that I could generate the other half through the Friends of Lara. Every so often I'd send out an email blast to say hey if you have anything, here's who to contact to send in

²⁵⁵ Peter Warshaw, Interview with author, Personal interview, Columbia, SC, February 19, 2019.

²⁵⁶ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁵⁷ Ibid

²⁵⁸ Peter Warshaw, Interview with author, Personal interview, Columbia, SC, February 19, 2019.

money. If you want to do this, I'm not pushing you. The last email I sent out, we were close to our goal, and one of my former students wrote a check the next day for the remaining amount.²⁵⁹

After the commission became official, Ticheli knew Jim Walker would be the perfect flute soloist to honor Lara's memory. Walker is Ticheli's colleague at the University of Southern California (USC). Ticheli had easy access to Walker, saying:

He's right there, so I'd just interrupt his lesson, {saying} hey Jim, try this out. Then next week, Now try this. I was constantly asking him up to play some of those things I was doing.²⁶⁰

Warshaw knew USC was a part of the commission and encouraged Walker to join as well.

Warshaw told Walker, "If you put in five hundred dollars, then you can join the consortium, and you can perform it wherever you want!" Walker agreed.

Ticheli wanted to use ideas specific to Barnett in this work. Warshaw provided things that reminded him of Barnett that he could use in the work. Her favorite piece was Debussy's *La fille aux cheveux de lin* (The Girl with the Flaxen Hair).²⁶¹ Lara was a girl with long flaxen hair, and Ticheli names the second movement after this piece. Ticheli started to create a motive using the letters L A U R A, but Warshaw reminded him that her name was L A R A. Ticheli believed the motive didn't work without the u, so he did not use it.²⁶² Ticheli also loves the poetry of Sara Teasdale, and uses the poem *A Little While*:

A little while when I am gone
My life will live in music after me,

²⁵⁹ Peter Warshaw, Interview with author, Personal interview, Columbia, SC, February 19, 2019.

²⁶⁰ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁶¹ Peter Warshaw, Interview with author, Personal interview, Columbia, SC, February 19, 2019.

²⁶² Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

As spun foam lifted and borne on
After the wave is lost in the full sea.

A while these nights and days will burn
In song with the bright frailty of foam,
Living in light before they turn
Back to the nothingness that is their home.²⁶³

Ticheli uses this poem, because it is about death, but also includes rays of joy as well as hope.

This represents the thought that even after she's gone, a sense of her spirit still remains.²⁶⁴

There is also a connection to Teasdale because she also committed suicide.

The premiere performance was given on August 11, 2017, by the Medalist Concert Band, under the direction of Jerry Luckhardt, at the National Flute Association Convention in Minneapolis.²⁶⁵ Warsaw attended the final rehearsal and spoke to the band:

I held up a picture of Lara's identification photo from the hospital. That essentially is the last professional picture that was ever made and here's the girl with the flaxen hair. You know, what you don't see in this photo is sadness and the despair and the shame that she felt, that caused her to think the best she could do for everybody was to take her own life. When I do that, there's almost always a reaction from the people in the band, and this one time I could see someone's reaction. I found out later that person suffers from depression.

Warsaw has taken this message across the country in order to help others understand they are not alone in the fight. Warsaw uses this tragedy to raise awareness of a prevalent issue in society. Ticheli believes people need to remove the stigma from suicide. If you can openly talk

²⁶³ "A Little While - Poem by Sara Teasdale," *Poemhunter.com*, Accessed February 21, 2019. <https://www.poemhunter.com/poem/a-little-while-2/>.

²⁶⁴ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁶⁵ Frank Ticheli, *Silver Lining* (Brooklyn: Manhattan Beach Music, 2018).

about it, you have the opportunity to get help.²⁶⁶ Warshaw says the primary purpose of this work is:

[To] reduce the stigma that mental illness has, especially suicide. Many people suffer from depression or knows someone who suffers from depression. My purpose behind this piece is {to share} messages so that nobody else has to suffer the way that she did, and so no one has to suffer the way that I am suffering from her loss.²⁶⁷

Silver Linings is a twenty-four-minute work composed in three movements (“Game,” “To the Girl with the Flaxen Hair,” and “Silver Lining”). This work is not only composed to raise awareness, but it is a celebration of Lara’s life. Ticheli says, “After every tragedy, you find solace, peace, comfort and even joy through your memories, not of their death, but of your memories of their life. That's the silver lining.”²⁶⁸ Ticheli creates the work to represent her life.

Ticheli wrote the second movement first; it is written for the girl with flaxen hair, Lara. The opening chorale represents her memorial, the actual death and the funeral.²⁶⁹ The work is written in stages that Warshaw experienced; death, prayer, agony, dream-like prayer, cry out, haunting farewell.²⁷⁰ The outer movements came after the second. Ticheli titles the first movement “Game” and it represents Barnett’s playful and fun childhood.²⁷¹ Ticheli is inspired by his son’s love of video games and the joy he gets from spending time with his son watching

²⁶⁶ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁶⁷ Peter Warshaw, Interview with author, Personal interview, Columbia, SC, February 19, 2019.

²⁶⁸ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁶⁹ Ibid.

²⁷⁰ Ibid.

²⁷¹ Ibid.

him play games.²⁷² The third movement celebrates Barnett's life instead of mourning her death. It is the silver lining, that she is now in a better place.

Instrumentation

The work is scored as follows

- Solo Flute
- Flute 1, 2
- Oboe 1, 2
- Bb Clarinet 1, 2, 3
- Bb Bass Clarinet
- Eb Contra Alto Clarinet
- BBb Contrabass Clarinet
- Bassoon 1, 2
- Eb Alto Saxophone 1, 2
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- Bb Trumpet 1, 2
- F Horn 1, 2
- Trombone 1, 2, 3
- Euphonium
- Tuba
- String Bass
- Timpani
- Percussion 1: Xylophone, Crotales, Snare Drum, Temple Blocks, Triangle, Suspended Cymbal
- Percussion 2: Vibraphone, Marimba, Bongos, Tom Toms, Cabasa, Maracas, Slapstick, Guiro, Flexatone, Vibraslap, Suspended Cymbal

²⁷² Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

- Percussion 3 (Drum Set): Drum Set: Kick Drum, Floor Tom, SD, Cowbell, Tom, Hi-hat, Cymbal. Splash. Chime, Tam Tam, Triangle, 3 Woodblocks

Analysis

This section presents an analysis of the composer's intent to use musical elements to explain the importance of depression and suicide. This analysis originates from score study, composer interviews and the commissioner's insight. While the primary analysis is verified through conversations with the composer, secondary analyses are viewpoints introduced from the researcher's insight and examination of the work. The motives and ideas shared are unique perspectives to the work and provide an authentic interpretation of the piece. The interpretation helps convey the composer's intent to share the social justice topic with the conductor, performers, and audience.

The work uses three design components consistently; the key of D major, call and response techniques, and the tritone. Christian Schubart's *Ideen zu einer Aesthetik der Tonkunst* (Ideas for an Aesthetic of the Art of Sound) uses the key of D major as a key of triumph, of hallelujahs, of war-cries, of victory rejoicing.²⁷³ Ticheli uses the key of D to convey specific emotions to the listeners such as rejoicing when the stress is gone.²⁷⁴ The call and response techniques are reminiscent of a conversation, while also progressing the piece. Lastly, the tritone interval is used to symbolize agony, confusion, and uneasiness. According to John

²⁷³ Ted Alan DuBois, "Christian Schubart's *Ideen zu einer Aesthetik der Tonkunst*, An Annotated Translation," PhD diss., University of Southern California, 1983 436

²⁷⁴ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

Sloboda, “When we hear something dissonant, it gives you a little bit of an emotional frisson, because it's strange and unexpected. The emotional result of hearing a tritone, might not be too different from the one experienced at the bottom of a staircase that is missing its last step.”²⁷⁵

The work was analyzed in the order that Ticheli composed it. Movement 2 is included first because it introduces the design components, and provides information that is specific to the work as a whole. Movement 1 and 3 follow respectively.

“To the Girl with the Flaxen Hair” – Movement 2

Ticheli composed this movement first, “To the Girl with the Flaxen Hair,” Lara Barnett. The title originates from Barnett’s favorite piece by Debussy and she had a head full of flaxen (blonde) hair. Ticheli loves the poetry of Sara Teasdale and uses one of her poems about death to inspire the movement. “A Little While” is a gentle, sad, melancholy poem, that has rays of joy, as well as hope. This movement represents Barnett’s death, and the stages of grief that Peter Warshaw experienced.

Julie Axelrod discusses the stages of grief as denial/isolation, anger, bargaining, depression, and acceptance.²⁷⁶ Ticheli composed this movement in similar stages; death, prayer, agony, hope, dream-like prayer, cry out, and haunting farewell.²⁷⁷ Figure 7 is a timeline showing the structure of the movement. The A section represents the feelings following

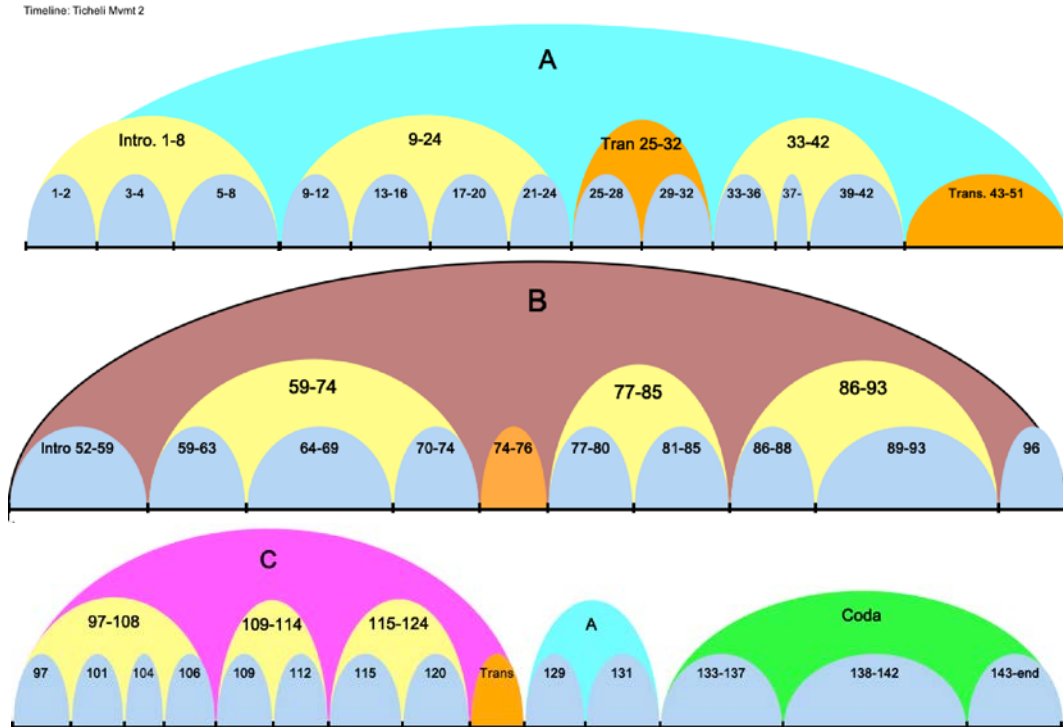
²⁷⁵ Victoria Longdon, “What is a tritone and why was it nicknamed the devil’s interval?” *Classic FM*, June 18, 2018, Accessed February 20, 2019, <https://www.classicfm.com/discover-music/music-theory/what-is-a-tritone/>.

²⁷⁶ Julie Axelrod, “The Five Stages of Loss and Grief,” *Psych Central* 2006.

²⁷⁷ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

Barnett's death, or Ticheli's Death stage. The B section is bargaining, in the form of a dream-like prayer; this introduces Debussy's *The Girl with the Flaxen Hair*. The C section embodies depression; the chorale reminds us of Warshaw's strength going through this situation, then builds to the climax, where there is anguish, expressed with a flute crying out in an extreme register. The brief return to the A section reminds us of the funeral, before we arrive at the Coda, which represents prayer. Ticheli wanted the ending to be ghost-like; as if her spirit is saying, "I'm okay. I'm somewhere else."

Figure 7: *Silver Lining* "To the Girl with the Flaxen Hair," Phrasal Analysis



The opening chorale (Ex. 107 mm. 1-8) represents her memorial, the actual death and the funeral. Ticheli recalls the introduction:

It unfolds right away at the beginning, the actual death and funeral. It's very dirge-like in the beginning. There are these chords over and over. They progress from major to

minor, but I'm already trying to indicate that instead of keeping them in minor. The opening represents her memorial, her funeral, her death.²⁷⁸

The introduction begins with two statements of the subdominant – dominant – tonic progression. The third statement (Ex. 107 mm. 5-6) is more active and veers away from the alternating major/minor relation. This is key as these two measures provide a brief sense of hope, before we return to the primary progression. Ticheli says the opening chorale is his imagining Lara singing the song, “Yes, I’m Gone,” to the chord progression.

The flute solo begins in measure 9 (Ex. 108 mm. 9-16), Ticheli uses the solo to alternate between major and minor. The arrival at measure 12 is important, because this is the first time the tonality of D is used. The D tonality arrives at important moments in this piece. Ticheli calls measure 17 (Ex. 109 mm. 17-21) Agony, there is a cry out in the flute’s extreme register. This is meant to sound difficult and arduous for the soloist. Ticheli explains the soloist’s high tessitura:

I wanted to cry in a way that only the high C could. Those notes were a struggle to get. I mean some flute players really trusted me, and that's the whole point. It has to be difficult. It has to be that kind of thing where you're right at risk of failing. That's it. That's the way it has to be. It has to be that struggle.

This section has a thicker texture and more accelerated rhythms. The call and response sequence is used to propel the music to the next phrase. Mm. 18-20 (Ex. 109) establishes the sigh motive in the alto and tenor saxophone, and trombone. The sigh motive is a descending major 2nd interval, beginning with a tenuto mark, which signifies weight. The second half of the phrase mm 21-23 (Ex. 109 m. 21, Ex. 4 m. 22) is double timed, and the sigh motive (trumpet

²⁷⁸ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

/euphonium) moves to the first big arrival (Ex. 110 m. 23) in a D major tonality with an added minor 3rd. This idea complements Ticheli's notion of alternating major and minor.

Musical Example 107: *Silver Lining* "To the Girl with the Flaxen Hair," mm. 1-8, Opening Chorale

Musical Example 108: *Silver Lining* "To the Girl with the Flaxen Hair," mm. 9-16, Introduction of Flute Solo

Musical Example 109: *Silver Lining* "To the Girl with the Flaxen Hair," mm. 17-21, Call and Response/Sigh Motive

Musical score for Musical Example 109, measures 17-21. The score includes parts for Bb Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Bassoon, Bb Alto Saxophone, Bb Tenor Saxophone, Bb Baritone Saxophone, Solo Flute, Bb Trumpet, F Horn, Trombone, and Euphonium. Key annotations include "RESPONSE" in yellow boxes for the Clarinet and Bass Clarinet parts, "Sigh" for the Saxophone and Trombone parts, and "CALL" for the Flute and Trumpet parts. A "Faster Sigh" is marked for the Euphonium part at the end of measure 21.

Musical Example 110: *Silver Lining* "To the Girl with the Flaxen Hair," mm. 22-26, Introduce Tritone

Musical score for Musical Example 110, measures 22-26. The score includes parts for Piccolo, Flute, Clarinet, Bassoon, Saxophone, Solo Flute, Trumpet, Horn, Trombone, Euphonium, and Tuba. Key annotations include "D + m3" for the Solo Flute part, "TT" (Tritone) for the Horn parts, and a chord progression "Bb: 9 Db F Cb" for the Tuba part at the end of measure 26.

The transition (Ex 110, mm. 25-27) uses the same chord progression found in the opening (vi, V, I). Ticheli incorporates the tritone interval for the first time, which provides tension until we arrive at m. 33, which is the section of hope.²⁷⁹ This is the first phrase that is only in the major tonality and provides a bright spot at the end of the longer agonizing section. Ticheli introduces the sigh motive (Ex 111, mm. 31-36), which is a descending second interval inserted as a dissonant line. The interruptive trombone sigh (Ex. 112 mm. 38-39) transforms the feeling of hope, and leads to a brief stage of angst, where Ticheli included the faster sigh motives. The transition section foreshadows the dream-like prayer of the B section. The contrasting sixteenth notes coupled with the flute and minor chords provide an ethereal quality. The A section ends unresolved, with the clarinet playing a union D.

Musical Example 111: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 31-36, Introduce Sigh Motive

The image shows a page of a musical score for measures 31-36. The score is for a full orchestra and includes parts for Solo Flute, Bb Trumpet, Flute 1 and 2, Trombone 1-3, Euphonium, Tuba, String Bass, Timp, Percussion 1 (Toms), Percussion 2 (TAM TAM), and Percussion 3. The 'Sigh motive' is highlighted in yellow in the Bb Trumpet part. The score includes dynamic markings such as *mf*, *ff*, and *mp*. The chord progressions are indicated at the bottom: Ab Bb₄₆, F + 4, Ab Bb, F.

²⁷⁹ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

Musical Example 112: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 37-42, Trombone Sigh

Musical Example 113: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 43-47, Dream-like Transition.

The B section expresses the stage of bargaining, which Ticheli calls a dream-like prayer.²⁸⁰ Bargaining is a normal reaction to feeling vulnerable and is a line of defense to

²⁸⁰ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

protect from the tragedies painful reality.²⁸¹ Guilt accompanies bargaining, and often there are feelings of helplessness and vulnerability; we believe there was something that could have been done differently to save our loved one.²⁸² Ex. 114 (mm. 1-4) is the motive Ticheli uses from Debussy's "To the Girl with the Flaxen Hair." Ex. 115 (mm. 57-61) is the use of the motive in the B section of the movement.

Musical Example 114: *La Fille aux Cheveux de Lin* mm. 1-4, Main Motive



Musical Example 115: *Silver Lining* "To the Girl with the Flaxen Hair," mm. 56-61, Use of Debussy's motive



Ticheli explains his setting of Sara Teasdale's poem "A Little While" to music:

The introduction sets up the song that the flute plays, and it is a song. It's a song without words. It's the setting of that Sara Teasdale poem that I wrote as though I was writing for voice [Ex. 1169, mm. 58-56], and then I removed the words, removed the voice, and let the flute do it. Then I thought, it looks like a voice thing that I transcribed to flute.

²⁸¹ Julie Axelrod, "The Five Stages of Loss and Grief," *Psych Central* 2006.

²⁸² *Ibid.*

That's not good enough. I'm going to go back in there and I'm not just going to set them, I'm going to have the flute react to them. I let the flute spin. It ends up being a combination of a setting of the words and a reaction to those words, and that became the middle section.²⁸³

Musical Example 116. *Silver Lining* "To the Girl with the Flaxen Hair," mm. 58-56, *A Little While* set to text.

Appendix E has the full Teasdale text set for the flute solo within the piano reduction.

The B section begins with a seven-measure introduction where unison Ds are stressed. This tonality continues to be important in this movement. The bassoon and horn introduce descending minor third intervals (Ex. 115, mm 54-55) that prepare the listener for the Debussy theme that follows. The soloist begins in a low tessitura, and continues through a comfortable range, that is meant to be easier for the performer. The texture is thin, and the rhythmic organization of the Debussy motive paired with the compound meter solo line provides the sense that the section is absent of tempo. Ticheli describes the Debussy motive as, “Clouds, that are in and out of clarity; it’s supposed to represent a dream. The vehicle of the dream is the Debussy motive. That’s why I have it in that tight, unison canon, to make that cloud

²⁸³ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

effect.”²⁸⁴ The section uses the Debussy motive in the key of D, while Ticheli uses chords in different tonalities to punctuate each verse (Ex. 118, mm. 61-67).

Musical Example 117: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 48-55, Call and Response

Musical Example 118: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 61-67, Chords used to punctuate each verse.

The transition (Ex. 119, mm. 74-78) introduces rapid sixteenth and thirty-second note motives, and ornamentation (trill and flutter tongue). The texture becomes thicker, more dissonant, and more active during the second stanza. Ticheli highlights the word “light” with a

²⁸⁴ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

call and response motive and breaks the text for three measures (Ex. 120, mm. 85-87) (Ex. 15, mm. 85-87), reintroducing the Debussy motive. Ticheli finishes the stanza with a repeat of mm. 59-62 up an octave. The section ends with a brief cadenza.

Musical Example 119: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 74-78, Transition.

Musical score for Musical Example 119, showing measures 74-78. The score includes parts for Chorus, Brass, Woodwinds, Percussion, and Solo Flute. The Solo Flute part is marked 'legato' and 'Flutter'.

Musical Example 120: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 85-87, Ticheli breaks the text.

Musical score for Musical Example 120, showing measures 85-87. The score includes parts for Solo Flute and Piano. The Solo Flute part is marked 'light' and 'legato'.

Musical Example 121: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 83-86, Ticheli breaks the text.

Musical score for Musical Example 121, showing measures 83-86. The score includes parts for Piano, Flutes, Clarinets, Saxophones, Trumpets, Trombones, Percussion, and Solo Flute. The Solo Flute part is marked 'legato'.

The C section represents acceptance; Ticheli writes this chorale in G major and begins with a softer dynamic, building to the climax in measure 115. The transition adds the shriek motive (Ex. 122, mm 109-11), as the woodwinds wail on top of the strengthened brass chorale.

Musical Example 122: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 107-112, Transition section

The musical score for the transition section of "Silver Lining" from measures 107-112. The score is for a full orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb and C, Bassoons, Saxophones in Eb, E, and Bb, Solo Flute, Trumpets 1 and 2, Horns 1 and 2, Trombones 1, 2, and 3, and Euphonium. The score is marked "109 Slightly Faster (Picc.)" and shows dynamics ranging from ppp to ff, with crescendos and accents. The woodwinds and brasses play a complex, rhythmic pattern that builds to a climax at measure 115.

The climax at measure 115 represents crying out. According to Ticheli, “The music cries out in the end. Barnett cries out, and the flute goes above high C (Ex. 123, mm. 115-118). It’s very hard to play. Then there’s a reflective section, a chime hit, along with funereal-like gongs,

and church bell.” The cry out section returns to the home key at measure 120 (Ex. 18, mm. 119-122), preparing for the return of the opening material. Ticheli adds the shriek motive in measure 121 (Ex. 124, m. 121), which becomes the final release, before the music becomes reflective. The transition section (Ex. 125, mm. 123-126), uses the call and response technique to return the A section. The transition is written like a conversation between the soloist and the ensemble. Mm. 129-132 (Ex. 126, mm 129-132) re-establish the vi, V, I progression, as the piece returns to the A section to remind of Barnett’s funeral. The final chord deceptively resolves to D Major, with an important chime tone.

Musical Example 123: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 113-118, *Cry Out* section

Musical Example 124: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 119-122, Modulates to B-flat

Musical Example 125: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 123-126, Transition

Musical Example 126: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 127-132, Return of A Section

The coda represents Lara’s spirit. Ticheli says, “The coda is haunting and a bit ghost-like. It’s one of my favorite parts of the music right here. So simple, there’s almost no music there and it’s some of my favorite. It’s really, really hauntingly powerful.”²⁸⁵ The movement ends with

²⁸⁵ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

the soloist bending the pitch down a half step (Ex. 127, m. 145), and now Barnett is really gone.²⁸⁶

Musical Example 127: *Silver Lining* “To the Girl with the Flaxen Hair,” mm. 127-132, Return of A Section

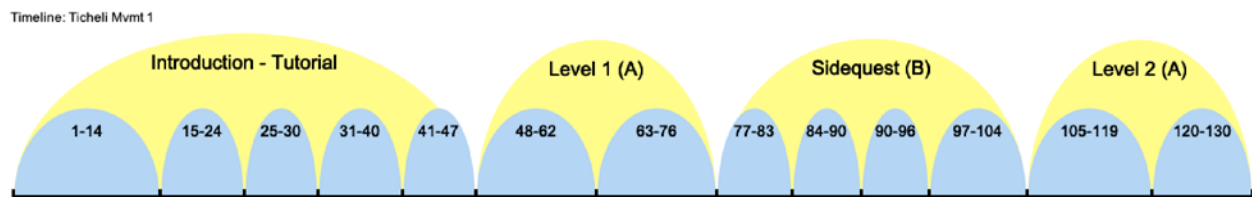


“Game” – Movement 1

“Game” was composed second, representing Barnett’s childhood. Ticheli says, “I wanted it to be like her childhood, playful and fun. That’s why it’s called, “Game.” But it’s inspired by my son’s love of computer games. My son taught me about the different levels and terms associated with games; there’s a tutorial, level one, level two, level three in the games, and I used that to create the work. He has a passion for games, so this also provided more time with him.”²⁸⁷ The game is represented through the structure of the work (different levels and deviations), and the call and response material, illustrating a competitive game.

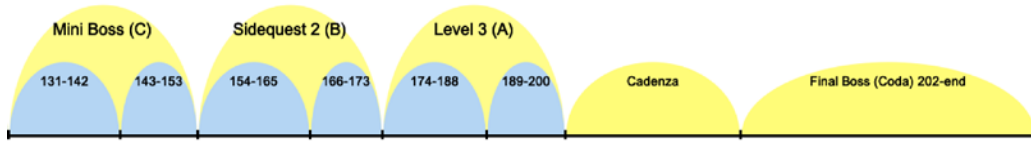
The form of the movement is modified Rondo (ABACBA) and Ticheli uses eight rhythmic motives to create the work. Figure 8 is a timeline showing how the movement is structured.

Figure 8: *Silver Lining* “Game,” Phrasal Analysis



²⁸⁶ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁸⁷ Ibid.



The movement begins with an introduction, and the basic motives are introduced as air-like sounds. Level 1 Ticheli adds pitch to the motive, Level 2 adds chords, and Level 3 adds sound clusters. The *Side Quest* and *Boss* sections are competitive episodes, with an interaction between the soloist and ensemble, suggesting a competition, but it is a fun game with no winner in the end.²⁸⁸

Rhythmic Motives

Ticheli introduces these rhythmic motives (RM) in the introduction.

Musical Example 128: *Silver Lining* “Game,” mm. 2-3, RM1

Airy and intense, almost no pitch thru m. 45

Flute

The musical notation for Musical Example 128 shows a flute line in 4/4 time. It begins with a quarter rest, followed by a series of eighth notes with sharp signs. The dynamic marking *mf* is placed below the first few notes, and *sfz* is placed below the last few notes. A red line connects the two dynamic markings, indicating a crescendo.

Musical Example 129: *Silver Lining* “Game,” m. 5, RM2

Flute

The musical notation for Musical Example 129 shows a flute line in 4/4 time. It consists of a series of eighth notes with accents (>) above them. The dynamic marking *ff* is placed below the first few notes.

Musical Example 130: *Silver Lining* “Game,” m. 8, RM3

Flute

The musical notation for Musical Example 130 shows a flute line in 4/4 time. It features two triplet markings (3) above the notes. The dynamic marking *ff* is placed below the first few notes, and *mp* is placed below the last few notes. A red line connects the two dynamic markings, indicating a decrescendo.

²⁸⁸ Frank Ticheli, *Silver Lining* (Brooklyn: Manhattan Beach Music, 2018).

Musical Example 131: *Silver Lining* “Game,” mm. 10-11, RM4

Flute

f ————— *p*

Musical notation for Flute, measures 10-11. The staff is in 3/4 time. The melody consists of eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the first measure, and a dynamic marking of *p* (piano) is placed below the second measure, with a red line connecting them to indicate a decrescendo.

Musical Example 132: *Silver Lining* “Game,” m. 15, RM5

Percussion 1

mp ————— *p*

Musical notation for Percussion 1, measure 15. The staff is in 4/4 time. The rhythm consists of eighth and sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is placed below the first measure, and a dynamic marking of *p* (piano) is placed below the second measure, with a red line connecting them to indicate a decrescendo.

Musical Example 133: *Silver Lining* “Game,” m. 19, RM6 (inversion of RM4)

Flute

ff

Musical notation for Flute, measure 19. The staff is in 3/4 time. The melody consists of eighth and quarter notes. A dynamic marking of *ff* (fortissimo) is placed below the first measure.

Musical Example 134: *Silver Lining* “Game,” m. 21, RM7 (inversion of RM3)

beatbox style (unvoiced)

Flute

puh!cah! puh!cah!

mf ————— *f*

Musical notation for Flute, measure 21. The staff is in 3/4 time. The melody consists of eighth and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure, and a dynamic marking of *f* (forte) is placed below the second measure, with a red line connecting them to indicate a decrescendo. The notes are marked with a '4' above them, indicating a beatbox style. The text "puh!cah! puh!cah!" is written below the notes.

Musical Example 135: *Silver Lining* “Game,” m. 24, RM8

Double Bass

gliss.

mf ————— *f*

Musical notation for Double Bass, measure 24. The staff is in 3/4 time. The melody consists of eighth and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure, and a dynamic marking of *f* (forte) is placed below the second measure, with a red line connecting them to indicate a decrescendo. A red line above the notes is labeled "gliss.", indicating a glissando.

Ticheli also introduces the two themes that are recurring in each level. The themes are presented in the introduction as air-like sounds and becomes the primary material for the levels. Ticheli presents Theme 1 first (Ex. 128), then Theme 2 (Ex. 129). When Level 1 begins, Theme 2 becomes a part of the antecedent phrase and Theme 2 is a part of the consequent phrase.

Musical Example 136: *Silver Lining* “Game,” mm. 32-35, Theme 1

Musical Example 137: *Silver Lining* “Game,” mm. 41-45, Theme 2

Level 1 (m. 48) adds pitch to the two themes and texture becomes thicker. The winds join the soloist and become more involved in the thematic material. Level 2 (m. 105, Ex. 138) adds chords to the motives. Ticheli writes the soloist an octave higher to present a higher level of difficulty. Level 3 (m. 174, Ex. 139), Ticheli adds sound clusters to the thematic material. Table 2 shows the antecedent phrase is consistently 15 measures and the consequent measures vary between 11-15 measures, with Ticheli altering the end of the phrase.

Musical Example 138: *Silver Lining* “Game,” mm. 102-107, thematic material adds chords.

Musical Example 139: *Silver Lining* “Game,” mm. 174-177, Thematic material adds sound clusters



Table 2: *Silver Lining* “Game,” Phrasal Structures

Section	Antecedent Phrase	Consequent Phrase
Introduction	Theme 1 (mm. 16-24) 9 measures	Theme 2 (mm. 25-31) 7 measures
Level 1	Theme 2 (mm. 48-62) 15 measures	Theme 1 (mm. 63-77) 15 measures
Level 2	Theme 2 (mm. 105-119) 15 measures	Theme 1 (mm. 120-130) 11 measures
Level 3	Theme 2 (mm. 174-188) 15 measures	Theme 1 (mm. 189-200) 12 measures

Ticheli uses the rhythmic motives as the musical material for the 1st movement. Mm. 108-115 uses RM1, 4, 5, and 7 (Ex. 140). The call and response technique is pivotal to this movement. Ticheli recalls, “There is competition in the first movement. It has to be like a video game competition. Oh, I can do this, we can do this too. Back and forth, back and forth, yeah!”²⁸⁹ Ticheli opens the movement (mm. 1-5 Ex. 141) by introducing this technique as a conversation between the percussion and soloist. Ex. 141 demonstrates Ticheli’s use of call and response creating the competitive aspects of gaming. Ticheli also uses the call and response to propel the music towards the end of the section (mm. 143-147, Ex. 143). The Side Quest and

²⁸⁹ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

Boss episodes are based on rhythmic motives (Ex. 142 mm 88-93) and the call and response technique (Ex. 143 mm 143-147).

Musical Example 140: *Silver Lining* “Game,” mm. 108-115, Use of rhythmic motives

Musical Example 141: *Silver Lining* “Game,” mm. 1-5, Use of call and response

Musical Example 142: *Silver Lining* “Game,” mm. 88-93, Use of rhythmic motives

RM6

88 89 90 91 92 93

Flute 1

Flute 2

Clarinet 1

Clarinet 2

Clarinet 3

Bassoon 1

Bassoon 2

Baritone Saxophone 1

Baritone Saxophone 2

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo Flute

B♭ Trombone 2

F Horn 1

F Horn 2

RM6

THEME 2

RM1 RM6 RM1 RM6 RM1

Musical Example 143: *Silver Lining* “Game,” mm. 143-147, Use of call and response

143 144 145 146 147

Flute 1

Flute 2

Clarinet 1

Clarinet 2

Clarinet 3

Bassoon 1

Bassoon 2

Baritone Saxophone 1

Baritone Saxophone 2

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo Flute

B♭ Trombone 2

F Horn 1

F Horn 2

CALL

RESPONSE

RESPONSE

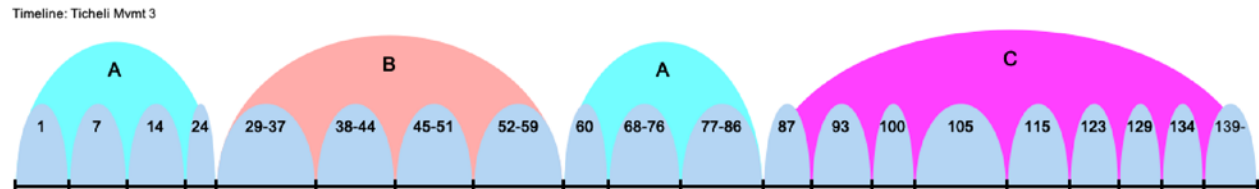
Ticheli is able to use his sons love of video games to depict Lara Barnett’s childhood. The structure of the work highlights the levels of the game, while the call and response material is in integral for understanding the competitiveness of the game, that eventually has no winner.

“Silver Lining” – Movement 3

The last movement, “Silver Lining” is a celebration of Barnett’s life. Ticheli’s vision for this movement is that Barnett has been memorialized and she is now in a better place; it is time to move pass the stage of mourning and celebrate the wonderful life she lived.²⁹⁰ “Silver Lining” is the namesake of the entire piece, because in this tragic loss, conversations about suicide have begun, and Peter Warshaw has become a spokesman for mental health recovery, helping people deal with similar situations.

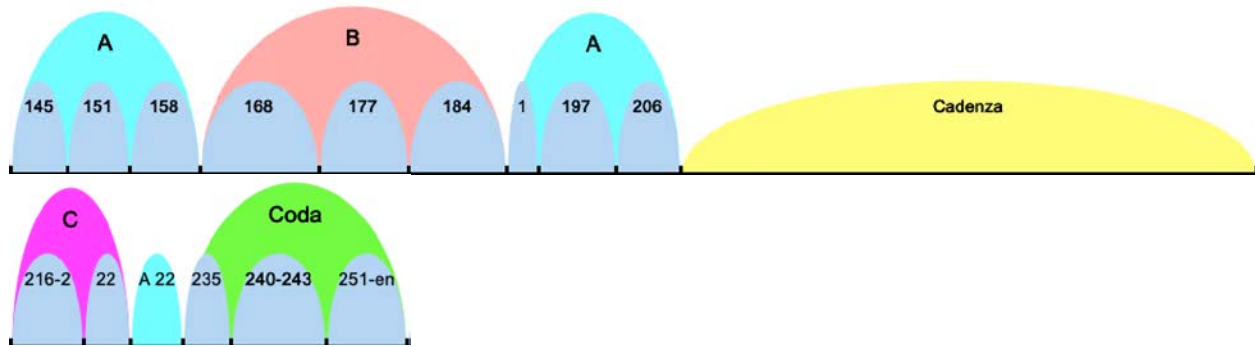
The work is composed in Rondo form (ABACABACA). Figure 9 is a timeline showing how the movement is structured. Ticheli uses quartal and quintal harmonies and open fourth and fifth intervals throughout the movement. “Silver Lining” alternates between dancelike energy and carefree lyricism, and a sense of optimism is ever-present, as the soloist and ensemble take turns sharing the spotlight.²⁹¹

Figure 9: *Silver Lining* “Silver Lining,” Phrasal Analysis



²⁹⁰ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁹¹ Frank Ticheli, *Silver Lining* (Brooklyn: Manhattan Beach Music, 2018).



The movement begins in D major with the soloist introducing the main motive in the A section. The B section has a thinner texture and a lyrical solo line. The return to the A Section begins the main motive with the ensemble, then shares the motive with the soloist. The C section is the longest section, and also Ticheli’s favorite. It combines dancelike energy with carefree lyricism. The next three sections (ABA) return with additional developed ideas and the main motive alternates between the soloist and the ensemble. Then there is a cadenza, that leads into a truncated C and A section. The coda is based on a fragment of the main motive.

Ticheli uses quartal and quintal harmonies throughout this work. According to Vincent Persichetti wrote “Quartal chords are ambiguous, any member can function as the root. The indifference of this rootless harmony to tonality places the burden of key verification upon the voice with the most active melodic line.”²⁹² Ex. 144, mm. 1-6, and Ex. 145, m. 151 give an example of the quintal harmonies in the movement.

²⁹² Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice*, New York: W.W. Norton, 1961.

Musical Example 144: *Silver Lining* "Silver Lining," mm. 1-6, Quintal Harmonies

III. Silver Lining

$\text{♩} = c. 126$

Quintal Harmonies

1 2 3 4 5 6

E B B E E A D
A E E A D G
D A A Db G G
C B E C

Musical Example 145: *Silver Lining* "Silver Lining," mm. 151, Quintal Harmonies

147 148 149 150 151 152

Quintal Harmonies

A D
D G
G C
C (E)

The perfect fourth interval is significant in this work and is used either to push towards the end of a phrase or to help create the effect of progressing forward. Ex. 146, 147, and 148

show a string of perfect fourths and a perfect fourth sequence going through the end of the phrase. The perfect fifth interval is listed in the example as an inversion to the perfect fourth interval.

Musical Example 146: *Silver Lining* “Silver Lining,” mm. 7-12, Perfect Fourth Intervals

String of P4 intervals

P4 P5 P4 P5 P5 P4 P5 P4 P4

Musical Example 147: *Silver Lining* “Silver Lining,” mm. 39-42, Perfect Fourth Sequence

P4 Sequence

Musical Example 148: *Silver Lining* “Silver Lining,” mm. 39-42, Perfect Fourth Interval

P5 P4 P5 P4 P5 P4 P4 P5

The movement begins with a light, syncopated, buoyant solo, that was inspired by Igor Stravinsky's *L'Histoire du Soldat: Petit Concert*.²⁹³ The running sixteenth notes, and highly-

²⁹³ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

syncopated line help provide the dance-like energy (Ex. 149, mm. 1-6). Many of the phrases are built like Ex. 150, (mm. 7-12), with the solo line, harmonic component, sixteenth note fragment that interrupt or complement the melody, and a string of perfect fourth intervals. The A prime section (Ex. 151, mm. 13-20) is based on the opening material, inserting new material. This phrase has dissonant eighth notes flowing under the melody. The oboe mm. 14-15 (Ex. 151) are a precursor to the B section. Fragment 1 (Ex. 152, m. 28) is expanded throughout the closing of the A section.

Musical Example 149: *Silver Lining* "Silver Lining," mm. 1-6, Introduction of Solo Line

Musical Example 150: *Silver Lining* "Silver Lining," mm. 7-12, Sections of main theme

Musical Example 151: *Silver Lining* “Silver Lining,” mm. 13-20, A Prime Section

Musical score for Musical Example 151, showing staves for Oboe (Ob.), Clarinets (Bb Cl. 1, Bb Cl. 2, Bb Cl. 3), Bassoons (Bb Ba. Cl.), Saxophones (E♭ Alto Sax. 1, E♭ Alto Sax. 2, B♭ Tenor Sax., D♯ Baritone Sax.), Flute (Solo Flute), and Trombone (Bb Tbn. 1). The score covers measures 13 through 20. Dynamics include *mp*, *f*, and *p*.

Musical Example 152: *Silver Lining* “Silver Lining,” mm. 28, Fragment 1

Musical score for Musical Example 152, showing a Flute part. The score is in 2/4 time and features a melodic line with eighth notes and a trill.

The B section (Ex. 153, mm. 29-33) begins with material from mm. 14-15. Primarily, there are running eighth notes throughout the section. The carefree lyricism comes opposite the constant eighth notes. The soloist part is written in strict time, but it seems as if it could be in free time. Ticheli moves away from the quartal harmonies and writes in thirds (Ex. 153, mm. 31). The woodblock in mm. 29-33 (Ex. 153) becomes melodic material in the B prime section. Ticheli incorporates the flutter tongue and trill in the soloist line during this section; this creates a unique color and provides closure to the phrase. The consequent phrase (Ex. 154, mm. 39-42) adds consistent sixteenth notes using the hoquet technique, has more active parts, and introduces or uses a thicker texture. The B prime section returns to constant eighth notes, and

the woodblock motive becomes melodic material (Ex. 155-156). The B section closes (Ex. 157, mm. 56-59) with a call and response of fragment two and an expanding of fragment 1.

Musical Example 153: *Silver Lining* “Silver Lining,” mm. 29-33, B Section

Musical score for Musical Example 153, measures 29-33. The score is for Solo Flute, Dm Tpt, and Perc. The Solo Flute part is marked *ff* and *legato e musicoso*. The Dm Tpt part has two first endings, both marked *mp*. The Perc part is marked *mp* and features a woodblock motive. The measures are numbered 29, 30, 31, 32, and 33.

Musical Example 154: *Silver Lining* “Silver Lining,” mm. 39-42, B Section Consequent Phrase

Musical score for Musical Example 154, measures 39-42. The score is for a full orchestra including Ob., Dm Cl. 1, Dm Cl. 2, Bb Cl. 3, Bb Bb Cl., D-C-A. Cl., Dbn. 1, 2, Alto Sax. 1, 2, Tbn. Sax., Bari. Sax., and Solo Flute. The Solo Flute part is marked *f*. The Dm Cl. 3 part is marked *mp*. The measures are numbered 39, 40, 41, and 42. A yellow box highlights the "P4 Sequence" in the Bb Cl. 3 part.

Musical Example 155: *Silver Lining* “Silver Lining,” mm. 39, Fragment 2

Musical score for Musical Example 155, Fragment 2. The score is for Clarinet in Bb. The instrument is marked *f*. The fragment consists of a single measure in 4/4 time, starting with a quarter rest followed by a quarter note G4, a quarter note F4, and a quarter note E4. The notes are marked with a green *f* and a red hairpin.

Musical Example 156: *Silver Lining* “Silver Lining,” mm. 43-46, Woodblock motive becomes melodic.

Musical Example 157: *Silver Lining* “Silver Lining,” mm. 56-59, Fragment 1 & 2 expanded.

The A prime section returns with the upper woodwinds playing the main motive, that is altered by additional measures inside the motive. This is the thickest texture of the piece so far. The consequent phrases give the woodblock triplets to the soloist. At the end of the A theme, the soloist is up an octave and the section uses an expanded fragment 1 to grow to the first climax, which is quintal chords (Ex. 159, mm. 83-85).

Musical Example 158: *Silver Lining* “Silver Lining,” mm. 60-67, Added A Prime Material.

Musical Example 159: *Silver Lining* “Silver Lining,” mm. 83-85, Quintal Chords.

Musical score for Musical Example 159, showing quintal chords for Tbn 1, 2, and 3. The chords are E, A, and D, highlighted in yellow.

The C Section begins in D major with this happy dancelike groove in 3/4 time signature. Coincidentally, the groove alternates between the I, IV, and V harmonies (Ex. 160, mm. 83-85), and ends with an authentic cadence. There are seven different iterations of the groove. Ticheli says “This lyrical section is glorious. The exhalation of it all. We’re rejoicing that the stress is gone.” As the groove is rhythmically precise, the melody is carefree, and composed in a manner that the melody floats on time. At the end of the section Ticheli repeats the flutter from measure 87, then adds a short beat box. Ticheli explains, “You know I really get into the flute beatbox. I thought I was going to do a lot more of that, but I thought nah, that's not what this is about. I put a little bit of it in, but I didn't want it to overtake the piece.” This touch is added in Ex. 161, mm. 140-144.

Musical Example 160: *Silver Lining* “Silver Lining,” mm. 83-85, C Section Harmonies.

Musical score for Musical Example 160, showing C Section Harmonies for measures 83-92. The harmonies are D, G, D, G, G, D, G, A, G, D, G, D, G, G, D, G, A, A, G. The harmonies are highlighted in yellow.

Musical Example 161: *Silver Lining* “Silver Lining,” mm. 140-144, Beatbox in C Section.

The main motive at the return of section A is uniform with mm. 1-13, but there are other rhythmic ideas presented. One is an added call and response, with an echo. Ex. 162 highlights the call in the soloist, then the response and echo are augmented. The main motive of the A prime section is primarily in the woodwinds because or since there is no soloist. The B section that follows is very similar to the previous B section, the soloist line enters the A section uses the fragment 2 motive as the primary material. The A section is very similar leading to the cadenza.

Musical Example 162: *Silver Lining* “Silver Lining,” mm. 147-150, Call and Response in A Section.

The cadenza is lengthy and emotional. Ticheli brings back motives and stylistic characteristics from the other movements. The final C and A sections are diminished, but no new material is presented.

The coda builds to the end. Each phrase is based on a specific fragment, adding more players and becoming more rhythmically active. The first phrase, (Ex. 163, mm. 235-238), is in

the style of the A section and based on a fragment from the first measure (Ex. 164, measure 1). The second phrase is based on the entire first measure (Ex. 165, mm.240-241). The third phrase (Ex. 166, mm.244-247) models the descending fragment in Ex. 167, measure 18, paired with the echo motive from measure 149. The fragment 1 motive finishes the phrase and arrives at a powerful D major chord (Ex. 167, mm. 248-253). Tritones in the trumpet and horn add the last bit of discomfort, before the strong tonic hits. The work ends highlighting the key structures of the pieces; a string of perfect fourths ascending and descending, a muted unison D, and a D major chord.

Musical Example 163: *Silver Lining* “Silver Lining,” m. 1, Opening Measure.



Musical Example 164: *Silver Lining* “Silver Lining,” mm. 235-241, Coda 1st & 2nd Phrase.

Musical Example 165: *Silver Lining* “Silver Lining,” mm. 242-247, Coda 2nd & 3rd Phrase.

Musical Example 166: *Silver Lining* “Silver Lining,” mm. 13-20, Descending fragment.

Musical Example 167: *Silver Lining* “Silver Lining,” mm. 248-253, Fragment 1 motive to climax.

Significance

This study is the first examination of this new movement in wind band literature. This document provides insight into the composer’s rationale and creative process. Furthermore, this document highlights the intent to help disseminate information concerning the importance of this social issue through music. More people are being reached as depression gains awareness and understanding. As we move forward into the twenty-first century, resources for people who are experiencing depression are increasing.²⁹⁴ Individuals may not know there are people that are willing to help them and end up taking their lives. Suicide is becoming more and more prevalent in our society, and this is encouraging others to be catalyst for change. Frank Ticheli describes this epidemic as:

²⁹⁴ Ramin Mojtabai, “National Trends in the Prevalence and Treatment of Depression in Adolescents and Young Adults,” *AAP News & Journals Gateway*, December 2016, Accessed February 15, 2019, <https://pediatrics.aappublications.org/content/138/6/e20161878>

People are ashamed, and they do not want to talk about it to professionals, to family members, or to their best friends. They are afraid that everybody's going to say, "I'm scarred now, and I'm going to have this, scarlet letter on your shirt that he or she is suicidal. We've got to get away from that. If this work plays a tiny role in helping us do that, then that's something.

Because of this experience, Peter Warshaw was endeavored to help people who have this disease. Students in medical school commit suicide at a higher rate than any others.²⁹⁵ This work provides a vehicle for Warshaw to provide lectures and raise awareness. Warshaw uses *Silver Lining* in his lectures and it allows him to keep the work alive and raise awareness.²⁹⁶

In the future I believe if you perform this piece, you should find a way to help honor Lara Barnett; you could have a mental health counselor take three to five minutes to talk about the work and provide brochures at a table after your concert, you could have a student/faculty member read the poem, or sing the hidden text before the second movement. There are many ways, that you can make an impact with this piece.

Ticheli wants listeners to understand that, "If *Silver Lining* does nothing else, if it could just do one little thing, if it could just play one little part in the people recognizing the stigma that comes with this disease."²⁹⁷ Warshaw wants to let people know that, "I believe depression is a treatable illness, and there is hope for people that suffers through the illness. But for people like me who are survivors and are trying to deal with it, and people who are trying to help someone else ... and they want to know how to help them. There's hope for them. That's the *Silver Lining*."²⁹⁸

²⁹⁵ Peter Warshaw, Interview with author, Personal interview, Columbia, SC, February 19, 2019.

²⁹⁶ Frank Ticheli, Interview with author, Personal interview, Tempe, AZ, February 23, 2019.

²⁹⁷ Ibid.

²⁹⁸ Peter Warshaw, Interview with author, Personal interview, Columbia, SC, February 19, 2019.

CHAPTER 6

CONCLUSION

Social consciousness has emerged in wind band music, representing specific events and offering healing and restoration from them. This document investigates the propagation of four social justice issues: immigration, African American injustices, depression, and suicide.

Awareness of these social justice issues has increased due to the advent of social media, and the frequency and nature of events relating to social injustices. Although social justice issues are not new to music, the issues are being explored more in wind band music. Not only is the music important, but the ideology concerning specific issues become the central focus. Social consciousness alone is not enough to evoke change. People must be moved to take action.

Recently, conductors and composers are beginning to incorporate social justice issues in their music and find useful information as well as ways to support performers and audience members. Works that promote social consciousness will hopefully continue to be prevalent in wind band music and continuously improve the communication and expression of ideas to all involved.

Empirically analyzing these three works provides awareness into the composers' rationale and creative process. Composers use specific motives, call and response techniques, familiarity with experiences, as well as other ideas to elicit emotional response. The compositional components were intentional to ensure that the issue was conveyed appropriately. This study provides insight, allowing conductors and musicians to have a better understanding of the pieces.

Each composer is motivated by his deep emotional connection to the selected issue. Through their ingenuity, the composers are able to convey their ideas and expressions to listeners. Conductors who program these works, should provide comprehensive information to help players understand the rationale for why the piece was composed and the importance of the topic. With the proper insight, the works become more communicative when ensembles play them, and highlight the importance of the issue to the audience. By conductors sharing the information, it is more meaningful because musicians are no longer playing for the sake of playing, but they are playing to evoke change and help make an impact. Works dealing with social consciousness provide opportunities to help individuals understand specifics about the social justice theme. This study encourages conductors to go beyond the music and empower and inspire lives.

Conductors should understand the importance of the topics they are presenting to their ensemble, and they should be comfortable speaking on these topics. Works that deal with social consciousness afford ensembles the opportunity to have conversations; allow conductors to present these topics to students/audiences and begin exchanging ideas and information on the topic. In rehearsals, conductors should take time to have conversations with their students and bring in professionals who can talk openly with them. Furthermore, during performances, conductors should bring in professionals and or individuals who have dealt with these issues to be beacons of hope for students or audience members. For example, the University of Miami (UM) Wind Ensemble hosted a Music Instrumental Performance forum, on the music of Frank Ticheli and coping with mental illness and suicide, and invited Jordan Coello from the UM

counseling center, as well as Ticheli and Warshaw to discuss ideas and techniques to understand these issues.²⁹⁹

The purpose of analyzing the pieces is to provide conductors a valuable resource of the three works. The analysis along with interviews allowed the researcher to provide insight into the composers' ideas concerning the works. These works will continue to be performed by ensembles, and it is the hope that their other works will be highlighted as well. Each interview brought a new perspective to the composer's work and scholars should replicate this research to examine other socially conscious authors, providing wisdom and understanding of the composer's motives and specific ideas of their author's works. The wind band medium would greatly benefit if other composers would take on social consciousness issues in their works.

The study proposes a framework to examine socially conscious works. Further research is needed to explore wind band works that deal with social consciousness. This research can be a catalyst for other conductors or composers to understand the importance of performing works that address social justice issues, as well as help provide an understanding of the composers' intent. The wind band literature is ripe with other works surrounding social justice issues that should be examined. There are many socially-conscious works that would benefit further study, and the 2019 CBDNA National Convention featured several premieres: John Mackey's *Places We Can No Longer Go* discusses dementia, Steven Bryant's *The Automatic Earth* approaches climate change, and Armando Bayolo's *Last Breaths* tackles African American

²⁹⁹ Frost Bands, "Photo of Today's MIP forum on the music of Frank Ticheli and coping with mental illness and suicide," *Instagram*, March 22, 2019, Accessed April 7, 2019, https://www.instagram.com/p/BvUhYmLgllw/?utm_source=ig_share_sheet&igshid=quxatwmuhtfp

injustices. Colleen Sears and David Vickerman created a database of compositions Informed by Social, Political, and/or Environmental Events.³⁰⁰ This database is beneficial, because it lists numerous issues of social justice, but there is also a wide range of difficulty. This database ranges from works highlighting climate change with middle school groups (*Rock Music* by Alex Shapiro) to dealing with LGBTQ issues (*City Trees* by Michael Markowski). Further research would advance the wind band medium and help promote social justice issues.

Social consciousness has become more prevalent in the wind band community. While composers and conductors are becoming more aware of the issues, they have started contributing to the surrounding dialogue. The wind band has become a viable mechanism to address social justice issues. As our country grows more socially conscious, pieces like these become more important because they allow the wind band world to make significant contributions to the movement.

³⁰⁰ Sears, Colleen and Vickerman, David. "Compositions Informed by Social, Political, and/or Environmental Events." Accessed April 7, 2019. https://docs.google.com/document/d/1gNCfuogikKFJAZ_5D5fFrz35ANp93-Gs60I9B1xUag0/edit#

APPENDIX A
CONSORTIUM LIST

Omar Thomas, *Of Our New Day Begun* Consortium List

Arkansas State University, Dr. Tim Oliver, Director of Bands
Castle HS, Castle, IN – Tom Dean, Director of Bands
Centennial HS, Las Cruces, NM – Joseph Flores, Director of Bands
Charleston Southern University, Dr. Marshall Forrester, Director of Bands
Cleveland HS, Cleveland, TN – Jim Burton, Director of Bands
Colorado State University, Dr. Rebecca Phillips, Director of Bands
Dobyns Bennett HS, TN – Lafe Cook, Director of Bands
Eldorado HS, Albuquerque, NM – Brad Dubbs, Director of Bands
Franklin HS, Franklin, TN – David Aydelott, Director of Bands
Franklin Central HS, Indianapolis, IN – Audrey Peterson-Torres, Director of Bands
Georgia Institute of Technology, BJ Diden, Assistant Director of Bands
Goose Creek HS, Charleston, SC – Jenny Collins, Director of Bands
Iowa State University, Dr. Michael Golemo, Director of Bands
James Madison University, Dr. Stephen Bolstad, Director of Bands
Klein Oak HS, Spring, TX – Todd Clearwater, Director of Bands
La Cueva HS, Albuquerque, NM – John Converse, Director of Bands
Marywood University, Dr. Fred David Romines, Director of Bands
Michigan State University, Dr. Kevin Sedatole, Director of Bands
Mountain Ridge HS, Glendale, AZ – George Hattendorf, Director of Bands
Murray State University, Dennis Johnson, Director of Bands
New Mexico State University, Dr. Christopher Hughes, Director of Bands
North Carolina State University, Dr. Paul Garcia, Director of Bands
Oldham HS, LaGrange, KY – Brad Rogers, Director of Bands

Ravenwood HS, Brentwood, TN – Mark Kinzer, Director of Bands
Sacred Wind Ensemble, Dr. Scott Bersaglia, Conductor
Sam Houston State University, Dr. Matthew McInturf, Director of Bands
Santa Clara University, Dr. Douglas Harris, Director of Bands
South Warren HS, Bowling Green, KY – Chris Cecil & Amy Spears, Band Directors
Southern Illinois University Edwardsville, Dr. John Bell, Director of Bands
State College of Florida Wind Ensemble, Dr. Robyn Bell, Director of Instrumental Studies
Tennessee State University, Dr. Reginald McDonald, Director of Bands
Texas A&M University, Dr. Timothy Rhea, Director of Bands
University of Missouri, Dr. Brad Snow, Director of Bands
University of New Mexico Wind Symphony, Eric Rombach-Kendall, Conductor
University of Northern Colorado, Dr. Kenneth Singleton and Dr. Richard Mayne
University of Toledo, Dr. Jason Stumbo, Director of Bands
University of Wisconsin – Madison, Dr. Scott Teeple, Director of Bands
Vanderbilt University, Blair School of Music, Dr. Tom Verrier, Director of Wind Ensembles

Frank Ticheli, *Silver Linings, Concerto for Flute and Wind Ensemble* Consortium List

Arkansas State University – Timothy Oliver, Director and Joe Bonner, Professor of Flute
California State University Northridge – Lawrence Stoffel, Director and Sandy Kip Iles, Lecturer
of Flute
Colorado State University Fort Collins – Rebecca Phillips, Director
Concordia University – Jeff Held, Director and Julie Long, Professor of Flute
Cornell University – James Spinazzola, Director
Eastern Illinois University – Alicia Neal, Director
Henderson State University – Steven Knight, Director

Illinois State University – Gavin Smith, Director

Indiana Wind Symphony – Charles Conrad, Director

Limestone College – Patrick K. Carney, Director

Minnesota Army National Guard Red Bull Band – David Stardalen, Director

Sam Houston State University – Matthew McInturf, Director

Stephen F. Austin University – Fred J Allen and David W Camps, Directors

Texas A&M University – Timothy Rhea, Director

University of Houston – David Clemmer, Director

University of Michigan – Michael Haithcock, Director

University of South Carolina – Cormac Cannon, Director

University of Southern California – H Robert Reynolds and Sharon Lavery, Directors

University of Southern California – Jim Walker, Professor of Flute

University of Texas at Arlington – Douglas Stotter, Director

University of Texas – Jerry Junkin, Director

Western Connecticut State University – Kerry Walker, Professor of Flute

William B. Travis High School – Josafat Jaime, Director

APPENDIX B

WIND BAND WORKS OF ADAM SCHOENBERG, OMAR THOMAS, AND FRANK TICHELI

Adam Schoenberg

American Symphony (2011) - 23 minutes 45 seconds

transcribed for wind band by Don Patterson

The five-movement work was commissioned by the Kansas City Symphony, under the direction of Michael Stern. The work was inspired by the 2008 presidential election where both parties asked the people to embrace change and make a difference.

Bounce (2013) - 10 minutes

transcribed for wind band by Tyler Austin (2018)

The work was originally composed for two pianos and co-commissioned by the Aspen Music Festival and School and Los Angeles Philharmonic, with the premiere performed by Aspen Music Festival and School, under the direction of Robert Spano. The work is inspired by the birth of his son Luca.

Canto (2014) - 9 minutes

transcribed for wind band by Ryan Kelly (2017)

The work was commissioned by the Lexington Philharmonic, with generous support from the Saykaly Garbulinska Composer-in-Residence Program, and the National Endowment for the Arts with the premiere performed by the Lexington Philharmonic, Scott Terrell conducting. The work is about family and love, and it's dedicated to my wife Janine, and son Luca.

Finding Rothko (2006) - 16 minutes

transcribed for wind band by Lance Sample (2017)

The four-movement work was commissioned by the Iris Orchestra, under the direction of Michael Stern. This work is Schoenberg's first professional commission and is a reaction to a group of paintings by the artist Mark Rothko.

La Luna Azul (2012) - 14 minutes

transcribed for wind band by Craig B. Davis (2018)

The work was commissioned by Robert Spano, and premiered by the Atlanta Symphony Orchestra, under the direction of Robert Spano. This work is about love, light, curiosity, innocence, and a glimpse into the unknown.

Picture Studies (2012) - 27 minutes 30 seconds

transcribed for concert band by Don Patterson (2016)

This ten-movement work was commissioned by the Kansas City Symphony and Nelson-Atkins Museum of Art, with the premiere performed by the Kansas City Symphony, Michael Stern conducting. The work is written to serve as a twenty-first century *Pictures at an Exhibition*.

Prepare for Takeoff (2008) - 6 minutes

Commissioned by the Baldwin High School Symphonic Band, Scott J. Dunn, conductor, with generous support from the Friends of Music, and the Baldwin School District Department of Fine and Performing Arts. This work was premiered by the Baldwin High School Symphonic Band.

Symphony No. 2-Migration (2017) - 27 minutes

Commissioned by the Sarah and Ernest Butler School of Music and Texas Performing Arts for The University of Texas at Austin Wind Ensemble and is dedicated to Jerry Junkin. The work was composed as a reaction to the political climate of the 2016 election.

Omar Thomas

A Mother of A Revolution! (2019) - 4 minutes 15 seconds

The work was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 50th anniversary of the Stonewall uprising.

Come Sunday (2018) - 11 minutes

This two-movement work was commissioned by a consortium led by The Illinois State University Wind Symphony, under the director of Dr. Anthony Marinello. This work is a tribute to the Hammond organ's central role in black worship services.

Of Our New Day Begun (2016) - 11 minutes

This work was commissioned by a consortium led by Western Kentucky University Wind Ensemble, under the director of Dr. Gary Schallert to honor the people who lost their lives worshipping in the historic Emanuel African Methodist Episcopal Church in Charleston, South Carolina.

Frank Ticheli

A Shaker Gift Song (2004) – 2 Minutes

The work based on the Shaker lullaby, *Here Take This Lovely Flower*, is a separate publication of the third song from *Simple Gifts: Four Shaker Songs*. The idea for separately publishing this movement came from a middle school band director, who thought it ideal for Grade 2 bands.

Abracadabra (2005) – 5 Minutes

The work was commissioned by the Driscoll Middle School Band from San Antonio, Texas, under the direction of Richard Gonzales, is dedicated to the composer's son, and inspired by enjoyable magic and images of Halloween. The work honors the Cajun

culture, and completes a trilogy of Cajun inspired works Ticheli has composed for concert band over a twenty-five year period.

Acadiana (2017) – 17 Minutes

This three-movement work was commissioned by these three performing ensembles: Metropolitan Wind Symphony, Lewis J. Buckley, Music Director, New England Youth Wind Ensemble at UMass Lowell, Deb Huber, Music Director, and MIT Concert Band Thomas Reynolds, Music Director, with the Metropolitan Wind Symphony giving the premiere.

Amazing Grace (1994) – 5 Minutes

The work was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell, and premiered by the Michigan State University Wind Symphony, under the direction of John Whitwell.

Amen! (2009) – 2 Minutes 30 Seconds

The work was a retirement gift to my lifelong friend, Tracy McElroy, in celebration of his lifelong achievements after thirty years of teaching instrumental music in Texas public schools.

An American Elegy (2000) – 11 Minutes

The work was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority. The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor. The work was composed to honor those who lost their lives, as well as the survivors of the Columbine High School massacre.

Angels in the Architecture (2009) – 14 Minutes 30 Seconds

The work was commissioned by Kingsway International and received its premiere performance, under the direction of Mathew George at the Sydney Opera House, by a massed band of young musicians from Australia and the United States. The work's title is inspired by the Sydney Opera House and unfolds as a dramatic conflict between the two extremes of human existence -- one divine, the other evil.

Blue Shades (1997) – 11 Minutes

The work was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund. The work is influenced by the blues and many shades of blue.

Cajun Folk Songs (1990) – 7 Minutes

The two-movement work was commissioned, dedicated and premiered by the Murchison Middle School Band, under the direction of Cheryl Floyd. The work was composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten.

Cajun Folk Songs II (1997) – 11 Minutes

The two-movement work was commissioned by the Indiana Bandmasters Association and premiered at its annual convention by the Indiana All-State Band. The work continues the tradition of the old Cajun people; the first movement is dedicated to the composer's father, and the second movement is a celebration of the birth of the composer's nephew.

Concertino for Trombone and Band (1987) – 13 Minutes

The three-movement work was commissioned by former professor of trombone at the University of Michigan, H. Dennis Smith, and the University of Michigan School of Music. This was Ticheli's first work for wind band, and the first work accepted by Manhattan Beach Music.

Concerto for Alto Saxophone and Wind Ensemble (2014) – 20 Minutes

The three-movement work was commissioned by a consortium of seventeen saxophonists and their affiliated ensembles, organized by Clifford Leaman of the University of South Carolina.

Concerto for Clarinet and Concert Band (2011) – 21 Minutes

The three-movement work was commissioned by clarinetist Hakan Rosengren and composed for both orchestra and wind band. The work is composed as tributes to three 20th-century American icons: George Gershwin, Aaron Copland, and Leonard Bernstein.

Dancing on Water (2018) – 8 Minutes

The work was commissioned by the Austin Symphonic Band, under the direction of Richard Floyd, and composed as a tribute to the composer's longtime friend, Richard Floyd. This work is inspired by Floyd's love of sailing.

December Snow (2015) – 2 Minutes 15 seconds

The work was inspired by early-winter snow flurries, and the composer aspires to capture these moments of joy in this piece.

Earth Song (2012) – 3 Minutes 30 seconds

This work was originally written for unaccompanied voices and was commissioned and dedicated to the Faubion Middle School Band for the 2012 Midwest Clinic performance.

First Light (2013) – 3 Minutes

This work depicts an early morning adventure on a river raft and is Ticheli's first work composed at the grade one level and his fortieth work for wind band.

Fortress (1989) – 5 Minutes

The work is one of Ticheli's earlier compositions for wind band and was premiered by the Batawagana Youth Camp Band in Iron County, Michigan. The piece was dedicated to Robert Floyd and based off of music Ticheli wrote for a play and wanted to expand.

Gaian Visions (1994) – 10 Minutes

The three-movement work was commissioned by the Gamma Phi Chapter of Kappa Kappa Psi, in honor of Dr. Donald E. Bowen, fifth president of Stephen F. Austin State University. The work is based off of British scientist James Lovelock's Gaian hypothesis, that the earth is a living, self-regulating organism that is capable of annihilating anything it perceives to be a threat, including the environmentally-destructive human race itself. The world premiere was given by Stephen F. Austin State University Symphonic Band for the fiftieth anniversary convention of CBDNA, with John Whitwell conducting.

Joy (2005) – 2 Minutes 30 Seconds / *Joy Revisited* (2005) – 3 Minutes 30 Seconds

These works were inspired by the birth of the composer's first child. *Joy* was created with young players in mind, while its companion piece *Joy Revisited* was written for more advanced players. Ticheli jotted the tune in a sketch book and seven years later they became the foundation of the works.

Joy Revisited was commissioned by the Longmont High School Band, David Merrill and Darryl Abrahamson, directors.

Korean Folk Songs from Jeju Island (2013) – 10 Minutes 30 seconds

The three-movement work was commissioned by the Organizing Committee of the Jeju International Wind Ensemble Festival and uses folksongs to provide the source material to experience the sounds of the culture.

Loch Lomond (2002) – 6 Minutes

The work was commissioned by the Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council, and is based on a famous folksong that tells the tale of two Scottish soldiers who were imprisoned at Carlisle Castle in England, following the Battle of Culloden Moor.

Nitro (2006) – 3 Minutes

The work was commissioned by the Northshore Concert Band, under the direction of Mallory Thompson, in celebration of their 50th anniversary season.

Pacific Fanfare (2003) – 6 Minutes

The work was composed as a gift to Carl St. Clair and the Pacific Symphony Orchestra and is tribute to the great Venetian composer Giovanni Gabrieli, who used the space of St. Mark's Cathedral in his polychoral works and antiphonal fanfares.

Peace (2015) – 3 Minutes

The work was composed for Cindi Sobering and the Highland Park Middle School Band in Dallas, Texas, as a result of her challenging the composer to write a piece that could be performed by her young band at the end of the first semester.

Portrait of a Clown (1988) – 3 Minutes

The work was composed for by the Murchison Middle School Band, under the direction of Cheryl Floyd, is a musical portrait of the comical and gentle sides of a clown.

Postcard (1994) – 5 Minutes

The work was commissioned by H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. The work is not an elegy, but a short energetic piece celebrating her life.

Rest (2011) – 8 Minutes

The work was commissioned by Russel Mikkelson and family in memory of his father, Elling Mikkelson, is a concert band adaptation of the choral work, *There Will Be Rest*, commissioned by the Pacific Chorale. The work preserved almost everything from the original, with certain aspects of the music enhanced.

San Antonio Dances (2011) – 9 Minutes 30 seconds

This two-movements was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched Ticheli's life during his three years as a young music professor at Trinity University.

Sanctuary (2006) – 12 Minutes

The work was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds, with the premiere performance given by the University of Michigan Symphony Band, under the direction of Michael Haithcock. The work was composed as a symbol of Ticheli and Reynolds friendship, and as a personal tribute, Ticheli used the solo horn to be the main musical messenger.

Serenade for Kristin (2018) – 9 Minutes

The work was commissioned by H Robert Reynolds, for his wife Kristin, for their twenty-fifth wedding anniversary. The work is not only a gift to commemorate this milestone, but is something that Kristin, an accomplished oboist, could perform publicly.

Shenandoah (1999) – 6 Minutes

This work was arranged for concert band and commissioned by Hill Country Middle School Symphonic Band (Texas), under the direction of Cheryl Floyd, as a tribute to

Jonathan Paul Cosentino, a horn player in the Hill Country band whose life ended tragically in December of 1997. The work was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words.

Simple Gifts: Four Shaker Songs (2002) – 9 Minutes

This four-movement work was commissioned by the Tapp Middle School Band from Powder Springs, Georgia, under the direction of Erin Cole, built upon four shaker melodies, a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility.

Songs of Love and Life (2012) – 23 Minutes

This four-movement work for soprano and wind ensemble was commissioned jointly by the Alpha Iota Chapter of Kappa Kappa Psi and the University of Colorado at Boulder Department of Bands in honor of conductor Allan McMurray. Each movement is based upon poems written by contemporary American poets; Leland Kinsey's *Swinging into the Night*, Philip Booth's *First Lesson*, Steve Scafidi's *Prayer for Marriage*, and David Budbill's *Winter-Tonight-Sunset*.

Sun Dance (1997) – 5 Minutes

The work was commissioned by the Austin Independent School District for the twenty-fifth anniversary of the All-City Band Festival. The work was written to evoke a general feeling of bright joy and was later found to present a more specific impression of a sun-drenched town festival.

Symphony No. 1 (2011) – 30 Minutes

Transcribed by Gary Green (2009)

This four-movement work was originally commissioned for the University of Miami School of Music Abraham Frost series, and the work was later transcribed for concert band by Gary Green, Director of Bands at the University of Miami. The work is based on an original poem that Ticheli also set in his choral work *The Song Within*.

Symphony No. 2 (2004) – 21 Minutes

This three-movement work is dedicated to James E. Croft for his retirement as Director of Bands at Florida State University and was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession. The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun.

The Tyger (2008) – 5 Minutes 30 Seconds

This work is inspired by Ticheli's connection to William Blake's poem of the same name, stems from his life-long love of Blake's poetry. *Tyger* is known for its dark energy, and power, terror, and awe are all symbolized by the tiger in the poem.

Vesuvius (1999) – 9 Minutes

The work was commissioned by the Revelli Foundation for the Paynter Project, is a wild, uninhibited form of dance could have represented a last celebration during the final doomed days of Pompeii when Mount Vesuvius, in A.D. 79, erupted with such force and fury that it completely engulfed the city.

Wild Nights (2007) – 6 Minutes 30 Seconds

The work was commissioned by the California Band Directors Association in celebration of their 50th anniversary, and is a joyous, colorful musical journey inspired by Emily Dickinson's poem of the same name.

APPENDIX C

LIFT EVERY VOICE AND SING LYRICS

Lift every voice and sing
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till victory is won.

Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.
God of our weary years,
God of our silent tears,
Thou who has brought us thus far on the way;
Thou who has by Thy might Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest, our hearts drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand.
True to our God,
True to our native land.

APPENDIX D

LA FILLE AUX CHEVEUX DE LIN (THE GIRL WITH THE FLAXEN HAIR) BY CLAUDE DEBUSSY

La Fille aux Cheveux de Lin



Très calme et doucement expressif (♩ = 66)

p sans rigueur

p

dim. Cédez - - # *Mouv^t* *p*

più p (*très peu*) *p*

p *Un peu animé*

The musical score is written for piano in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music. The first system begins with the instruction 'Très calme et doucement expressif (♩ = 66)'. The first system of music is marked 'p sans rigueur'. The second system is marked 'p'. The third system features a dynamic change to 'dim.' and includes the instruction 'Cédez - - # Mouv^t' with a hairpin crescendo leading to a 'p' dynamic. The fourth system is marked 'più p' and includes the instruction '(très peu)' with a hairpin crescendo leading to a 'p' dynamic. The fifth system is marked 'p' and includes the instruction 'Un peu animé'.

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First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *p* and *mf*, and a fermata over a chord in the right hand.

Cédez - - # Mouvt (sans lourdeur)

Second system of musical notation. The instruction "Cédez - - # Mouvt (sans lourdeur)" is written above the staff. Dynamic markings *p* and *pp* are present. A fermata is placed over a chord in the right hand.

Cédez - - # au Mouvt - - très doux

Third system of musical notation. The instruction "Cédez - - # au Mouvt - - très doux" is written above the staff. Dynamic marking *pp* is present. A fermata is placed over a chord in the right hand.

Murmuré et en retenant peu à peu

Fourth system of musical notation. The instruction "Murmuré et en retenant peu à peu" is written above the staff. Dynamic marking *pp* is present.

perdendo - - - - - pp

Fifth system of musical notation. The instruction "perdendo - - - - - pp" is written above the staff. Dynamic marking *pp* is present.

APPENDIX E

TO THE GIRL WITH THE FLAXEN HAIR PIANO SCORE WITH HIDDEN VOCAL TEXT TO THE POEM

“A LITTLE WHILE”

58 **59** Hidden song - "A Little While, by Sara Teasdale (Jim, this hidden text will not appear in final version.)
with innocent, child-like beauty

Solo Flute *Debussy*
lit-tle while when I am gone

Pno *p*

Pno *pp* *mf* *pp* *ppp*

Pno res. tr. and/or marimba *tr* *pppp*

63 **66**

Solo Flute
My life will live in mu - sic af-ter me. As spun

Pno *pp* *pp*

Pno *ppp* *pp*

Pno *p* *pppp* *p* *mf* *p* ***

Full Score

67

Solo Flute

foam lift - ed and borne on Af - ter the

Pno. *pp*

Pno. picc or vibes, echo, distant *pp*

Pno. res. tr. and/or marimba ord. *p < mf > p*

tr

74

71

Solo Flute

wave is lost in the full sea. picc.

Pno. bells, crotale *mf*

Pno. *pppp < p >*

Pno. *ppp*

Pno. *ppp*

Pno. *p*

Full Score

76

Solo Flute

mp A - while these days & nights will burn

Pno.

mp

Pno.

Pno.

ppp

ppp

79

Solo Flute

in song with the bright frail - ty

Pno.

pp

Pno.

Pno.

Pno.

Full Score

82

Solo Flute

of foam. Liv ing in

res. trill

7

Full Score

82

Solo Flute

of foam, Liv ing in

Pno. Cl or oboe

res. trill

glock vibes

mf

pp *mf*

85

Solo Flute

light

Pno. *legato*

pp

p

p

p

tr

Full Score

89

88

Solo Flute

Be - fore they turn

Pno.

pp

Pno.

Pno.

Pno.

pppp



91

Solo Flute

back to no-thing-ness that is their home.

rit.

Pno.

pp

Pno.

pp

Pno.

pizz pp

pp *pppp* *p*

11

Change this, possibly a freer link to chorale? **A Tempo poco accel.**

95

Solo Flute

that is their home.

Pno.

pp

Pno.

Doesn't work. Don't try to transition. Just go there.

p

Pno.

pp

pp

pp

p

pp

p



98 ♩ = 69 Reverent

Solo Flute

Pno.

Pno.

Pno.

Pno.

arco

ppppp

ppppp

APPENDIX F
IRB DOCUMENTATION

From: UNT_IRB@cayuse.com
Subject: [EXT] IRB-19-82 - Initial: Exempt Template
Date: March 29, 2019 at 9:48 AM
To: donna.emmanuel@unt.edu, jackeaddy@my.unt.edu



THE OFFICE OF RESEARCH AND INNOVATION
Research and Economic Development

March 29, 2019

PI: Donna Emmanuel

Study Title: 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, and Of Our New Day Begun by Omar Thomas.

RE: Human Subjects Application # IRB-19-82

Dear Dr. Donna Emmanuel:

In accordance with 45 CFR Part 46 Section 46.104, your study titled "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, and Of Our New Day Begun by Omar Thomas." has been determined to qualify for an exemption from further review by the UNT Institutional Review Board (IRB).

Attached to your Cayuse application in the Study Detail section, under the Attachments tab, are the consent documents with IRB approval.

No changes may be made to your study's procedures or forms without prior written approval from the UNT IRB. Please contact The Office of Research Integrity and Compliance at 940-565-4643 if you wish to make any such changes. Any changes to your procedures or forms after 3 years will require completion of a new IRB application.

We wish you success with your study.

Sincerely,

Shelley Riggs, Ph.D.
Professor
Chair, Institutional Review Board

SR:jm

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