HEMISPHERES FOR WIND ENSEMBLE BY JOSEPH TURRIN

A CRITICAL ANALYSIS

Joan deAlbuquerque, B.M.E., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2005

APPROVED:
Eugene Migliaro Corporon, Major Professor
Darhyll Ramsey, Related Field Professor
Dennis Fisher, Area Professor
James C. Scott, Dean of the College of Music
Sandra L. Terrell, Dean of the Robert B. Toulouse School of Graduate Studies

*Hemispheres* is a three-movement work for winds written by Joseph Turrin in May 2002. Commissioned by Kurt Masur for the New York Philharmonic, he wished to include a piece exclusively for winds and percussion in the programming of his farewell concert that commemorated his eleven years as Music Director. The work is in three movements: *Genesis*, *Earth Canto*, and *Rajas* which represent three different cultural views of creation. Formally, this work is based structurally and thematically on melody rather than harmony. This analysis focuses on three main tools which unify this work. The first is that thematic material from the first movement is reintroduced and developed in the second and third movements. The second is a consistently reoccurring rhythmic grouping in threes. This three note motive, found in all three movements, is used both melodically and as an accompaniment. The third is the unifying pitch center of C. Through an economy of musical means, Turrin composed *Hemispheres* with only a minimal number of themes and motives, each developed through the course of all three movements.
Copyright 2005

by

Joan deAlbuquerque
ACKNOWLEDGEMENTS

I would like to thank Joseph Turrin for his guidance and support of my project. His constant availability to my many questions was greatly appreciated. I especially would like to thank Professor Eugene Migliaro Corporon who is my teacher, friend, and mentor for his guidance, encouragement, and support throughout all my years at the University of North Texas Wind Studies.

I am most grateful to my family and friends whose constant love, support, encouragement, and spiritual guidance have helped me throughout my studies.

I would also like to thank C. Alan Publications for permission to reproduce portions of the score and parts of Hemispheres in this document.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ACKNOWLEDGEMENTS</td>
<td>iii</td>
</tr>
<tr>
<td></td>
<td>LIST OF MUSICAL EXAMPLES</td>
<td>v</td>
</tr>
<tr>
<td></td>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>COMPOSER BACKGROUND</td>
<td>10</td>
</tr>
<tr>
<td>3.</td>
<td>GENESIS</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melody</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rhythm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pitch Centers</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>EARTH CANTO</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melody</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rhythm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pitch Centers</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>RAJAS</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melody</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rhythm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pitch Centers</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>CONCLUSION</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td><strong>APPENDICES</strong></td>
<td>59</td>
</tr>
<tr>
<td></td>
<td><strong>REFERENCE LIST</strong></td>
<td>80</td>
</tr>
</tbody>
</table>
### MUSICAL EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme B <em>Genesis</em></td>
<td>1</td>
</tr>
<tr>
<td>Genesis – Main Theme</td>
<td>2</td>
</tr>
<tr>
<td><em>Earth Canto</em> – Main Theme</td>
<td>3</td>
</tr>
<tr>
<td><em>Rajas</em> – Main Theme</td>
<td>4</td>
</tr>
<tr>
<td>Theme A <em>Genesis</em></td>
<td>5</td>
</tr>
<tr>
<td>Theme B <em>Genesis</em></td>
<td>6</td>
</tr>
<tr>
<td>Theme C <em>Genesis</em></td>
<td>7</td>
</tr>
<tr>
<td>Theme D <em>Genesis</em></td>
<td>8</td>
</tr>
<tr>
<td>Theme B <em>Genesis</em></td>
<td>9</td>
</tr>
<tr>
<td>Theme B¹ <em>Genesis</em></td>
<td>10</td>
</tr>
<tr>
<td>Theme D <em>Genesis</em></td>
<td>11</td>
</tr>
<tr>
<td>Theme A <em>Genesis</em></td>
<td>12</td>
</tr>
<tr>
<td>Theme A¹ <em>Genesis</em></td>
<td>13</td>
</tr>
<tr>
<td>M. 24-25 <em>Genesis</em></td>
<td>14</td>
</tr>
<tr>
<td>M. 108-112 <em>Genesis</em></td>
<td>15</td>
</tr>
<tr>
<td>Theme C <em>Genesis</em></td>
<td>16</td>
</tr>
<tr>
<td>Theme C¹ <em>Genesis</em></td>
<td>17</td>
</tr>
<tr>
<td>Theme A² <em>Genesis</em></td>
<td>18</td>
</tr>
<tr>
<td>Theme A³ <em>Genesis</em></td>
<td>19</td>
</tr>
<tr>
<td>Theme A⁴ <em>Genesis</em></td>
<td>20</td>
</tr>
<tr>
<td>Theme B² <em>Genesis</em></td>
<td>21</td>
</tr>
<tr>
<td>M. 270</td>
<td>22</td>
</tr>
<tr>
<td>M. 72 <em>Earth Canto</em></td>
<td>23</td>
</tr>
</tbody>
</table>
Theme A *Earth Canto* [Example #24] ................................................................. 32
M. 21-24 *Earth Canto* [Example #25] ............................................................... 34-35
Theme B*³ *Genesis* – Movement I [Example #26] ............................................. 36
Theme A *Earth Canto* [Example #27] ............................................................... 36
M. 56-57 *Earth Canto* [Example #28] ............................................................... 37
M. 94 *Earth Canto* [Example #29] ................................................................. 38
Theme A *Rajas* [Example #30] ..................................................................... 41
M. 166-181 *Rajas* [Example #31] ................................................................. 43-44
M. 181 *Rajas* [Example #32] ..................................................................... 45
M. 185-194 *Rajas* [Example #33] ................................................................ 46
M. 256-257 *Rajas* [Example #34] ................................................................. 46
M. 257-259 *Rajas* [Example #35] ................................................................. 47
M. 259-260 *Rajas* [Example #36] ................................................................. 47
M. 260-261 *Rajas* [Example #37] ................................................................. 47
M. 256-261 *Rajas* [Example #38] ................................................................. 48-49
M. 22-32 *Rajas* [Example #39] ................................................................ 50
M. 47-48 *Rajas* [Example #40] ................................................................ 50
M. 52-58 *Rajas* [Example #41] ................................................................ 51
M. 213-215 *Genesis* [Example #42] ............................................................. 52
M. 196-197 *Rajas* [Example #43] ................................................................. 52
M. 224-232 *Rajas* [Example #44] ................................................................. 52
M. 268 *Rajas* [Example #45] ................................................................ 53
M. 292 *Rajas* [Example #46] ................................................................ 55
1. INTRODUCTION

The circumstances through which *Hemispheres* was composed are unusual, if not rare. Commissioned by Kurt Mazur for his musicians of the New York Philharmonic on the occasion of his retirement as Music Director, *Hemispheres* was created solely for the woodwind, brass, and percussion sections. Most major wind works today begin life as a commission from a consortium of college and university wind groups who not only premiere but promote the piece. One significant characteristic of the conception of *Hemispheres* was that it was composed for a professional wind group. Also, unlike the audiences of university wind groups who have come to expect premiere performances of works for this medium, those listeners who first heard *Hemispheres* did so within the context of an orchestral program. As a result, much attention was directed toward the first performances of *Hemispheres* because of this atypical programming.

In addition to its unique conception, *Hemispheres* is musically distinctive. The work’s overall formal structure is defined by its melodic and rhythmic elements rather than through a harmonic architecture. A minimal number of thematic ideas are used as the basis for development and variation, all drawn from one primary theme that is distinctive and memorable in its tonally-based construction and lyrical quality.

Turrin was thrilled to receive this commission because gave him an opportunity to demonstrate his maturation as a composer for winds and percussion: “For me it is a very important work – a culmination of six to seven years of writing wind music.”¹ Moreover, *Hemispheres* is a statement of Turrin’s confidence in the medium, which he believes deserves a viable place in the professional world. It was first performed by the New York Philharmonic, with Masur conducting, on May 30 and 31, 2002 at Avery Fisher Hall to sold-out audiences.

¹ Phone interview with Joseph Turrin, April 30, 2004.
Since its premiere it has become, according to the composer, Joseph Turrin’s most popular pieces and continues to gain appreciation and acceptance.²

Of all the accolades *Hemispheres* has enjoyed since its first performances, Turrin believes his biggest compliment came from the Philharmonic musicians themselves, who gave him a standing ovation on opening night: “I was both surprised and deeply honored.”³ The players believed in the piece and its complexity did not escape them. According to the composer, they specifically requested an extra rehearsal with Masur before their European and Asian tour, which included *Hemispheres*. Tour performances were well-received, garnering both critical and popular acclaim. Interest in *Hemispheres*, along with its continued popularity, has spread to major wind groups in the United States. Ensembles that have performed the work include the University of North Texas Wind Symphony (which also recorded it in October 2002) under the direction of Eugene Migliaro Corporon, the United States Marine Band conducted by Colonel Timothy Foley, the University of Tennessee Wind Ensemble conducted by Gary Sousa in Carnegie Hall, the Texas Christian University Wind Symphony conducted by Bobby Francis at the regional College Band Directors National Association conference, and the Eastman Wind Ensemble conducted by Mark Scatterday.

Joseph Turrin had previously composed pieces for various members of the New York Philharmonic’s brass section including Principal Trombone Joseph Alessi and Principal Trumpet Philip Smith. *Illuminations* (2004) for solo trombone and wind symphony and *Chronicles* (1998) for solo trumpet and wind symphony were commissioned for Alessi and Smith respectively. *Fandango* (1999) for trumpet and trombone solo and wind symphony was

---

² Interview with Joseph Turrin, February 26, 2005.
³ Ibid.
commissioned for both Philharmonic principals. Although Turrin has composed for a variety of genres, he has almost exclusively written for winds over the past seven years.

One of the few guidelines set by Masur’s commission was that the piece contains multiple movements.

When Kurt Masur commissioned me to compose a work for his farewell concert with the New York Philharmonic he requested that it be exclusively for winds. Composing a piece for one half of the orchestra became the inspiration for the title Hemispheres (defined as one of two half spheres formed by a plane through the sphere’s center). Hemispheres would become the metaphor for a piece written in three movements, with the middle movement, like an equator dividing the larger halves.4

The total performance time of Hemispheres is approximately twenty-one minutes. Each of its three movements is substantial in length: the first movement, Genesis, is seven and one-half minutes; the second movement, Earth Canto, is seven minutes; and the third movement, Rajas, is six and one-half minutes.

The inventiveness of the piece lies in its integration of traditional compositional techniques and modern pitch-centric ideas. The form is defined not through the conventions of traditional harmony, but rather through its melodic and rhythmic ideas. Turrin uses three main tools to unify this work. The first is organic unity which is maintained by the fact that thematic material from the first movement is reintroduced and developed in the second and third movements. The second is a consistently reoccurring rhythmic grouping in threes. This three-note motive, found in all three movements, is used both melodically and as an accompaniment. The third is the unifying pitch center of C. Each main theme in all three movements is built around the pitch center of C.

---

Throughout the work, emphasis is placed on rhythms grouped in threes. The number *three*, according to the composer, is a mystical or spiritual number that represents, in *Hemispheres*, mind-body-spirit. These three elements are integrated to make man whole as the piece is viewed as a whole. For Turrin, it is a conscious decision on his part to have a spiritual connection in all movements. He said, “Although conveying spiritual thoughts through music is difficult, I kept them in my mind as I was composing.”

An avid reader, Turrin was influenced by the concept of creation as it related to diverse cultures:

While composing, I began to explore the concept of the hemisphere and how individual parts come together forming a larger more perfect whole. The idea of a sphere, a circle, the earth, evolution, the cycle, the journey, and returning to the origin seem to take hold. I thought how every culture has beliefs about creation and that somehow they are all based on a similar idea – that of returning to the origin, the full circle. Through my research on this subject I became most interested in three particular stories of creation all from very diverse cultures: The western (*1. Genesis*), American Indian (*2. Earth Canto*), and Hindu (*3. Rajas*). These stories became the motivation for *Hemispheres* in that music itself also takes on a cyclical form with reoccurring themes throughout and short motifs that develop into larger groups.

As Turrin was thinking about creation, the tragedies of September 11, 2001 occurred. Much as it did for many Americans, this terrible day had an enormous impact on Turrin. Living near New York City, he experienced much of the tragedy firsthand. While Turrin had been thinking of various cultures as unique and separate, they now became related and bonded together during this tragedy, which he viewed with a renewed sense of meaning:

Much of the music was complete by the time the horrific events of September 11, 2001 had occurred. Although there was more composing to be done, these events

---

5 Phone interview with Joseph Turrin, April 30, 2004.
had a profound effect not only on me, but consequently, on the music as well. I began to look at the piece from a completely different perspective. As I continued writing, I decided to expand previous sections, cut, refine, and add new material until the work took on a new shape – something larger and more potent. What had started out as three culturally diverse stories coming together into one larger unison had now become an homage to life, earth, creation and the divine forces that drive the sphere of existence. In the shadow of September 11, 2001, I realized that I had written a memorial piece. Not as a melancholy elegy, as one might expect, but a work that is driving, forceful, exuberant, and a celebration of life itself.7

7 Ibid.
HEMISPHERES
I. GENESIS

COMMISSIONED BY THE NEW YORK PHILHARMONIC FOR EAST MANOR
AN INSTRUMENTAL DECADE PROJECT IN COMMISSION

JOSEPH TURRIN
(ASCAP)

Copyright © 2002 C. Alan Publications
ALL RIGHTS RESERVED

First Page of the Score
The instrumentation of *Hemispheres* is for a large orchestral wind and percussion section. The expanded instrumentation includes three oboe parts plus English horn, three bassoons plus contrabassoon, and five horn parts. The other instruments scored are piccolo, three flutes, E-flat clarinet, two B-flat clarinets, bass clarinet, four B-flat trumpets, three trombones, bass trombone, tuba, harp, piano and celesta, timpani, and four percussion parts, which include snare drum, bass drum, tom-toms, crash cymbals, suspended cymbal, wind chimes (metal), bell tree, temple blocks, woodblock, brake drum, bells, vibraphone, xylophone, and gong.

Form, in *Hemispheres*, is not defined through its harmonic design. It purposefully avoids obvious harmonic movement or direction. It relies, instead, on the return and development of rhythmic and thematic material to determine the form and structure. Melody is found not only in the traditional sense but also in rhythmic motives. This is significant because what Turrin specifically refers to as a “theme” might traditionally be viewed as a rhythmic motive, therefore elevating the importance of rhythm as a unifying element of the work. This rhythmic theme returns throughout all three movements.

Theme B *Genesis* [Example #1]

![Musical Example](image)

The excerpt above was reentered in Finale Notepad for this dissertation.
The first theme that Turrin composed was for the opening movement. In fact, his primary focus was on the creation of the themes: “Thematic elements just came to me as I was composing.”

As in traditional usage, when the main melody is developed it can be found in augmentation, diminution, and contrapuntally treated. In cyclical works, themes from various movements often return in the final movement to give a multi-movement piece a unifying structure. Additionally, the melodies help determine the overall form of each movement. The first movement is freely conceived, while the second and third movements are in ABA form.

Each movement is dedicated to a different spiritual world: *Genesis* represents Western culture, *Earth Canto* represents Native American Indian culture and *Rajas* represents Eastern culture. Through cyclical writing of themes and motives, Turrin unified these movements as he sought to relate diverse cultures through the existence of life. Unification also occurs through Turrin’s use of a common pitch center. Each main theme in all three movements is based on the pitch center of C.

*Genesis* – Main Theme [Example #2]

The excerpt above was reentered in Finale Notepad for this dissertation.

---

9 Ibid.
**Earth Canto – Main Theme [Example #3]**

![Piccolo notation]

The excerpt above was reentered in Finale Notepad for this dissertation.

**Rajas – Main Theme [Example #4]**

![Flute notation]

The excerpt above was reentered in Finale Notepad for this dissertation.
2. COMPOSER BACKGROUND

To date, little research has been devoted to the works of Joseph Turrin. He has composed music for a surprisingly wide variety of genres, including film, theater, choral, solo vocal, instrumental chamber, wind band, brass band, brass ensemble, solo instrumental, symphony orchestra, and chamber orchestra. Turrin’s interest in writing for these various mediums comes from his diverse musical background. He was born in Clifton, New Jersey on January 4, 1947. Growing up in a large family he was the eldest of seven children and heard music played in the house by his parents, amateur musicians, neither of whom had any formal musical training. Turrin’s father played piano and especially enjoyed stride piano, while his mother sang and played guitar. Interestingly, although music was often heard in his home, he had little exposure to classical music as a child until he began playing trumpet in the fifth grade, continuing through high school. It was during high school that he took a serious interest in studying the piano and composition. From 1965-1971, he studied with Samuel Adler and Robert Gauldin at the Eastman School of Music and Nicolas Flagello at the Manhattan School of Music. Turrin has received numerous awards and grants from such organizations as the United Nations (for contributions in the arts), ASCAP, the American Music Center, five Fellowships from the New Jersey State Council on the Arts, and the Ann M. Alburger Award for Chamber Music. In addition to his success as a composer, Turrin is an accomplished conductor, pianist, and teacher. He has been a guest conductor with the Pittsburgh, Baltimore, New Orleans, Detroit, and New Jersey Symphonies.

Many renowned musicians and ensembles have commissioned works by Turrin, including Wynton Marsalis, Evelyn Glennie, Lew Soloff, the Orpheus Chamber Orchestra, the Chamber Music Society of Lincoln Center, and the United States Military Academy Band at
West Point. He has a strong relationship with the New York Philharmonic both as an ensemble and with its individual members. In 1997, on the orchestra’s Latin American tour, Masur programmed Turrin’s *Jazzalogue No. 1*, written specifically for the New York Philharmonic’s brass section. It was well received by audiences and critics like Tim Smith who offered the following: “That brass section closed the evening with a wildly swinging encore all to itself – Joseph Turrin’s *Jazzalogue No. 1* – as Masur stood off to the side, looking every bit as impressed as the rest of us.”¹⁰ Other wind works of Turrin’s performed by the New York Philharmonic include *Fandango, Concerto for Trumpet and Orchestra, West Side Story Suite*, and *Two Gershwin Portraits*.

¹⁰ Tim Smith. “Big Apple’s Big Band Shows It’s A Big Deal.” *Sun-Sentinel* (June 7, 1997), 3D.
Hemispheres
I. Genesis

Arches = Phrases
Parentheses = Measures
Bracketed = Subphrases
Upper Case Letters = Sections
3. GENESIS

Taken from *Genesis* in the Western bible, the following quote was the spiritual inspiration for this movement:

Where were you when I laid the foundations of the earth? Tell Me, if you have understanding. Who determined its measurements? Surely you know! Or who stretched the line upon it? To what were its foundations fastened? Or who laid its cornerstone, When the morning stars sang together, And all the sons of God shouted for joy?\(^\text{11}\)

Form

The first movement of *Hemispheres* introduces unique themes and melodic motives that become the cornerstones of the entire work, with the main melody becoming the primary melodic vehicle. It is, in fact, the primary source for melodic development throughout the work. A complete list of main themes in this movement is presented below:

Theme A *Genesis* [Example #5]

The excerpt above was reentered in Finale Notepad for this dissertation.

\(^{11}\) Job 38: 4-7, King James version.
Theme B *Genesis* [Example #6]

The excerpt above was reentered in Finale Notepad for this dissertation.

Theme C *Genesis* [Example #7]

The excerpt above was reentered in Finale Notepad for this dissertation.

Theme D *Genesis* [Example #8]

The excerpt above was reentered in Finale Notepad for this dissertation.
The first movement is in free form. In the overall structure of the work many of the primary elements of the first movement return in the third movement. In addition, there are unifying elements in this free form structure, including the consistent use of tutti rhythms in threes and the return of the soli percussion statements similar to those at the beginning of the movement.

Melody

The main theme, Theme B, is deliberately tonal: “It was my way of paying tribute to all the great music written for wind band... I sketched the theme first before I composed any other part of the entire work.” According to Turrin, this theme was purposely written in the key center of C.

Theme B *Genesis* [Example #9]

The excerpt above was reentered in Finale Notepad for this dissertation.

---

13 Ibid.
Turrin based the entire work around this theme, clarifying his intent with a final restatement of it at the end of the piece. It appears four times in the first movement alone. Although varied and fragmented, the reoccurrence of the theme demonstrates its influential quality. The accompaniment to this theme is scored for piano, bass clarinet, and bassoon, an orchestration identical to the texture that accompanies Theme A *Earth Canto* [Example #24] in the second movement.

While it is tonally rooted, dissonance and tension to this theme is created through the major and minor second intervals in the piano accompaniment. According to Turrin, he wanted to keep the listener interested, believing that predictability can be boring to an audience: “This dissonance keeps the listener wanting to hear more and helps the piece have forward motion. We aren’t quite satisfied with the theme because of the dissonance.”\(^\text{14}\) In measures 143-149 Turrin writes a fragment of Theme B in augmentation.

Theme B\(^1\) *Genesis* [Example #10]

\[\text{Bassoon}\]

The excerpt above was reentered in Finale Notepad for this dissertation.

---

\(^\text{14}\) Ibid.
At measure 169 Theme B returns in its original form. In contrast to the first statement of Theme B [Example #10], the theme is not repeated in the brass. Instead, a three-note figure of quarter note triplets is used to introduce a new theme, Theme D. Measures 183-199 presents Theme D in imitation. In this theme, Turrin features quarter-note and eighth-note triplets continuing to emphasize three-note motives. As the theme continues, the note value is written in diminution for forward motion.

Theme D *Genesis* [Example #11]

The excerpt above was reentered in Finale Notepad for this dissertation.

The importance of this theme is further shown in fragments which reappear in movement III *Rajas* measures 22-25 [Example #38].

**Rhythm**

The very first rhythmic motive, grouped in threes, appears regularly throughout the piece. Although it is often varied it is the most prominent rhythmic motive found in all three movements. The importance of this rhythmic motive is evident as Turrin deliberately labels it as the first theme. This rhythmic motive, titled Theme A *Genesis*, is first introduced in measures 12-13 by the clarinet, bass clarinet, and bassoon, a cluster chord built on minor seconds, an interval prominently featured in most of the cluster chords employed in this rhythmic motive. It
is the rhythm though, not the pitches, which is of primary importance in this three-note motive, prevalent throughout the first movement. The entire section of measures 50-90 in the brass is based primarily on this three-note motive of Theme A which is intermittently interrupted by various scalar woodwind passages.

Theme A Genesis [Example #12]

By measure 48, many of the rhythmic motives used throughout this movement have been introduced. Turrin then varies subsequent presentations of these motives. For instance, Theme A, first introduced at the beginning of the work, appears in diminution at measure 52.

Theme A' Genesis [Example #13]
Turrin writes a percussion interlude at the beginning of the first movement, employing motives that are developed later in the piece.

M. 24-25 *Genesis* [Example #14]

![Image](https://example.com/image1.png)

The excerpt above was reentered in Finale Notepad for this dissertation.

When Theme B [Example #9], is introduced at measure 90, rhythmic motives from the percussion interlude are presented in the trumpets as thematic accompaniment, along with transpositions of Theme A [Example #12]:

M. 108-112 *Genesis* Accompaniment to Theme B *Genesis* [Example #9] [Example #15]

![Image](https://example.com/image2.png)

The excerpt above was reentered in Finale Notepad for this dissertation.

Just as interesting is the presentation of a new rhythmic motive, Theme C in measures 132-137 where the texture is exclusively homorhythmic in asymmetrical meter (a distinctive rhythmic statement which returns in the third movement). The effect is aurally striking as Turrin emphasizes the importance of this rhythmic motive—this is the first time in the entire movement that the full complement of winds plays together rhythmically.
Theme C *Genesis* [Example #16]
This rhythmic pattern is later used in a fragmented form at measures 164-166 in hocket. The only instruments that have the entire line are the third and fourth horn shown below:

Theme C¹  *Genesis* [Example #17]

![Theme C¹](image)

The excerpt above was reentered in Finale Notepad for this dissertation.

When Theme A¹ [Example #13] accompanies the return of Theme B [Example #9] at measure 170, its rhythmic structure is now presented in retrograde.¹⁵

Theme A²  *Genesis* [Example #18]

![Theme A²](image)

The excerpt above was reentered in Finale Notepad for this dissertation.

In measures 170-179 Turrin uses the bassoons and horns in a presentation of this theme to accompany the melody with the piano still creating dissonance. Theme A² is further developed in measures 203-220 through dramatic leaps in timbral register. Another brief development of this theme and a significant homorhythmic gesture occurs in measure 221. The primary

---

¹⁵ Phone interview with Joseph Turrin, April 19, 2005.
difference is that Turrin uses two sixteenth notes in place of the middle eighth note, still maintaining the rhythmic motive of threes.

Theme A³ *Genesis* [Example #19]

The excerpt above was reentered in Finale Notepad for this dissertation.

Continued development of Theme A takes place in measure 223-229.

Theme A⁴ *Genesis* [Example #20]

The excerpt above was reentered in Finale Notepad for this dissertation.

Here an eighth rest is added to beat two. In addition, the theme is presented in hocket (a familiar technique used by Turrin in this piece) between the low brass and the piano with the low woodwinds. The development of this rhythmic three-note figure propels the music forward to a
change of texture in measure 241. At measure 241, the movement concludes with a rhythmically varied statement of Theme B [Example #9].
Theme B² *Genesis* [Example #21]
A homorhythmic cluster chord played tutti in three-note motives to the end brings the movement to a dramatic conclusion through powerful, declarative unison writing.

**Pitch Centers**

In the first movement, pitch centers, as defined by pedal points, descend by half steps (F, E, E-flat, and D). The pitch center at the beginning of this movement is F. This pitch center remains until measure 89 where it changes to E. This descent of pitch centers is interrupted by the main theme which appears in the pitch center of C. This interruption is appropriate since this becomes the main key of the work with the last movement containing the only cadence in the key of C. At measure 190 the pitch center moves to E-flat and then D at measure 241. Turrin uses major and minor seconds stacked in cluster chords while the pitch centers descend by a half step. These cluster chords are frequently used to add color to a theme and are often found as bursts or points of sound in a rhythmic motive. Turrin uses the final cluster chord of a perfect fifth with a major second to set up the second movement which begins with a cluster chord of stacked perfect fifths.
M. 270 (the final measure of this movement) [Example #22]
**Hemispheres**

*II. Earth Canto*

Arches = Phrases
Parentheses = Measures
Bracketed = Subphrases
Upper Case Letters = Sections
4. EARTH CANTO

*Earth Canto*, the spiritual inspiration for this movement, is taken from “Creation of the Yakima World” from *Indian Legends of the Pacific Northwest* by Ella E. Clark:

In the beginning of the world, all was water. The Great Chief lived in the sky alone. When he decided to make the world, he went down to the shallow places in the water and threw up great handfuls of mud that became land. He piled some of the mud so high that it froze hard and became the mountains. The Great Chief made trees grow on earth, and also roots and berries. He made man out of a ball of mud and told him to take fish from the waters and deer and other game from the forests.

But in spite of all the things the Great Chief did for them, the new people quarreled. They bickered so much that Mother Earth was angry and she shook the mountains so hard that they fell on to the earth. Many people were killed and buried under the rocks and mountains.

Someday the Great Chief will overturn those mountains. Then the spirits that once lived in the bones buried there will go back into them. At present those spirits lie on the tops of the mountains, watching their children on earth and waiting for the great change which is to come. The voices of these spirits can be heard in the mountains at all times. No one knows when the Great Chief will overturn the mountains. We do know that the spirits will return only to the remains of people who in life, kept the beliefs of their grandfathers. Only their bones will be preserved under the mountains.16

Native American music, as a musical influence, is a style Turrin is quite familiar with. In 1994 and 1995, Turrin wrote two works for Native American flute, with accompaniments for piano and guitar respectively, for flutist James Pellerite. These works, *Winter Sky* and *Joyful Rain* were influential in Turrin’s writing of the soloistic portions of the second movement, *Earth Canto*. Although none of the melodies used in those works are found in *Hemispheres* Turrin states, “I kept these pieces in mind while writing *Earth Canto*.”17 Turrin creates his Native

---

17 Phone interview with Joseph Turrin, April 30, 2004.
American “sound” by utilizing open 5ths as accompaniments and mixed meters in the melody to create the freedom and spontaneity of improvisation.

Form

The movement is structured in ABA form. Here, as in the first movement, the form is determined by melody rather than harmony. The opening ethereal texture of the second movement (part A) is interrupted by a faster section (part B) which includes a wider variety of instrumental colors as well as rhythmic motives from the first movement, and concludes (part A) with a return of the primary melodic material.

Section B, the contrasting section both in tempo and style, begins at measure 55. Turrin ends this section with a figure of ascending notes that form cluster chords of stacked perfect fifths similar to the beginning of the movement. This distinctive device of building chords one note at a time returns in the last movement but in descending order.

The A section of the form returns at measure 72 with a cluster chord of major and minor seconds.

M. 72 Earth Canto [Example #23]

The excerpt above was reentered in Finale Notepad for this dissertation.
Theme A returns in the solo piccolo at measure 82. The melodic presentation is identical to the first statement of the theme, with the exception of five missing sixteenth notes. The flute, clarinet, and oboe follow with embellishments of the melody accompanied only by harp and piano.

Melody

The primary melody of this movement, labeled Theme A, begins in measure 8, and is introduced in the piccolo.

Theme A *Earth Canto* [Example #24]

The orchestration of the accompaniment to this melody is the same as it was for the accompaniment of Theme B *Genesis* [Example #9] in the first movement: piano, bass clarinet and bassoon. Here the intervals of the bass clarinet and bassoons are perfect fifths. The piano creates the dissonance, functioning much as it did in the first movement accompaniment. The melody is developed among the solo lines of the clarinet, the bass clarinet, and the bassoon (the improvisational-like flow of the melodic line is enhanced with the direction *quasi cadenza*). Turrin continues to write consistently with major and minor seconds prevalent.
Cluster chords, constructed primarily of major and minor seconds, interrupt the flowing melody at measure 21. These points of sound are scored for the brass and provide rhythmic motion. In addition, the chords are scored with staccato markings, creating a light accompaniment which still provides a dissonant contrast to the melody.
M. 21-24 Earth Canto [Example #25]
Rhythm

Rhythmic motives and gestures that return in this movement function as unifying elements. The melody at measure 8 continues with Turrin’s use of three-note groupings of eighth-note triplets and later sixteenth-note sextuplets. The eighth-note figure of repeated pitches is similar to a rhythmic gesture noted in the first movement in measure 243 where Turrin uses a triplet figure of repeated notes, there in quarter-note triplets and here in diminution as eighth-note triplets.

Theme B² *Genesis* – Movement I [Example #26]

![Piccolo notation](image1)

The excerpt above was reentered in Finale Notepad for this dissertation.

Theme A *Earth Canto* [Example #27]

![Piccolo notation](image2)

The excerpt above was reentered in Finale Notepad for this dissertation.
Cluster chords are based at first on 5ths and then major and minor seconds, and feature rhythmic motives borrowed from two first movement themes, Theme A\textsuperscript{1} \textit{Genesis} [Example #13] and Theme A\textsuperscript{2} \textit{Genesis} [Example #18]. These rhythms are presented in hocket between the woodwinds and brass.

M. 56-57 \textit{Earth Canto} [Example #28]

The excerpt above was reentered in Finale Notepad for this dissertation.

Pitch Centers

The movement begins with melodic intervals of perfect fifths which, when stacked together, form harmonic intervals of major and minor seconds. The entire movement is, in fact, based on major and minor seconds and perfect fifths. The chords used at the beginning of this movement are built note by note in ascending patterns. This type of chord building returns later at the end section B and is featured in the last movement, as well. A presentation of Theme A [Example #27] begins in measure 40. Scored for flute, clarinet, and bassoon, the theme is rooted in the pitch center of C, the primary pitch center found in all three movements. The melodic statements are almost identical in imitation, with the three soloists overlapping. The bassoon solo ends with two notes of G to C hinting at a melodic cadence although the only real cadence
in the entire work appears at the end of the third movement. The movement’s final chord is made up of a perfect fifth with a dissonant addition of a diminished fifth.

M. 94 Earth Canto [Example #29]

The excerpt above was reentered in Finale Notepad for this dissertation.
Hemispheres

III. Rajas

Arches = Phrases
Parentheses = Measures
Bracketed = Subphrases
Upper Case Letters = Sections
5. RAJAS

“According to Hindu belief, the universe is kept in balance by three qualities. Rajas (the quality of energy and motion) completes the journey of Hemispheres.”\(^{18}\) Rajas, the spiritual inspiration for this movement, is taken from a Hindu Creation Myth:

The world has been created and destroyed many times. In each cycle of creation there was an age of man to accompany it.

-the age of Satva (goodness; the golden age): which lasted 4000 years. This was the age in which people were born in pairs, enjoyed life, were never sad, never worried, never wanting for food, never worked and never hated.

-the age of Rajas (energy: which lasted 3000 years. This was the age when trees grew and rain fell. The trees became homes and shelter for people and provided them with food. People made sacrifices to the gods. Negative emotions thrived, which led to coveting of material things, stealing and killing.

-the 3\(^{rd}\) age, (a mixture of the first two): which lasted 2000 years. People suffered much in this age as a result of things said, thought and done. These people became numb from all the suffering. Knowledge became important in this age because it led to ways of relieving the suffering.

-the age of Tamas (darkness): people walked in darkness, ignorant and blind to truth. They knew jealousy and hate and killed holy men who attempted to aid them in finding truth. They degenerated and ended up scavenging for food, having a difficult time doing anything. Those who survived the dark age would have a chance at finding peace and getting back some of the golden age of man.\(^{19}\)

This movement fits its name perfectly, providing plenty of energy and motion. Although it begins with original musical ideas, Rajas ends with material liberally borrowed from the first movement.

\(^{18}\) Joseph Turrin, Hemispheres, (Greensboro, NC: C. Alan, 2003), 2.

\(^{19}\) Ibid.
Form

The third movement, like the second, is also constructed in ABA form defined through its melodic structure. The melody first introduced, Theme A, defines the outer A sections of the movement, first at the beginning then later at the return of A in measure 220. Section B, which begins at measure 185, contains the main melody of the first movement, Theme B Genesis [Example #9]. A Coda (measure 252) follows the return of Section A.

Melody

The new motive introduced at the beginning of this movement, labeled Theme A Rajas, is fast and furious for the woodwinds. Turrin writes this motive in triplets, keeping with his intent to emphasize rhythms grouped in threes.

Theme A Rajas [Example #30]

At measure 59, Turrin begins a fragmented Theme A in hocket with contiguous entrances in the bassoon, bass clarinet, and English horn. A change to an overlapping texture is initiated by the oboe at measure 74.
The woodwind theme is introduced in measure 167, an elongated melody related to the final version of Theme B^2 Genesis [Example #22] of the first movement. This melody foreshadows Theme B Genesis [Example #9] which is presented at measure 185.
M. 166-181 Rajas [Example #31] Taken from Theme B Genesis – Movement I [Example #9]
This theme ends with a descending cascade of minor seconds, begun with an inverted pedal point in the upper woodwinds, leading to a fermata in a brief cadence. The restlessness of this cadence is created through the instability of the arrival in the lower instruments and the powerful crescendo that propels the chord forward. The idea is an imitation of a melodic gesture first presented in the second movement where chords are built with ascending notes. In this presentation, the chord is unveiled in an opposite manner.

M. 181 *Rajas* [Example #32]

The excerpt above was reentered in Finale Notepad for this dissertation.

Turrin brings back Theme B *Genesis* [Example #10] at measure 185. While the theme is the same melody from the first movement, it is transposed up one-half step from its initial presentation earlier in the piece. It is, according to the composer, “expanded and potent”.20

---

20 Ibid.
In the first movement, the scoring of this theme is limited to families of instruments, never to the entire ensemble. Here, in the third movement’s statement of Theme B *Genesis* [Example #9], beginning in measure 208, it is heavily scored for most of the winds and brass. To further emphasize this melody, Turrin pits the harp, piano, and mallet parts in unison imitation against the rest of the group.

At measure 255 material is taken from Theme B *Genesis* [Example #9] of the first movement, but here it is “highly developed and contrapuntal.” The theme is presented over an E-flat pedal point in undulating quarter notes in the contrabassoon, tuba, piano, and timpani. There are four transpositions of the theme presented within this contrapuntal texture:

---

\[21\] Ibid.
M. 257-259 *Rajas*  
Taken from Theme B *Genesis* – Movement I [Example #9]

[Example #35]

The excerpt above was reentered in Finale Notepad for this dissertation.

M. 259-260 *Rajas*  
Taken from Theme B *Genesis* – Movement I [Example #9]

[Example #36]

The excerpt above was reentered in Finale Notepad for this dissertation.

M. 260-261 *Rajas*  
Taken from Theme B *Genesis* – Movement I [Example #9]

[Example #37]

The excerpt above was reentered in Finale Notepad for this dissertation.

Following are the preceding four examples within the context of the full score:
M. 256-261 Rajas [Example #38]
Rhythm

From measures 22-32, Theme A *Rajas* [Example #30] is accompanied by a duple rhythmic ostinato based on fragments taken from the first movement, Theme D *Genesis* [Example #11].

M. 22-32 *Rajas* [Example #39]

This ostinato is passed between the upper and the lower woodwinds rushing to the first tutti section of the winds at measures 47-48. As was evident in the first movement, an important arrival is signaled by this rare homorhythmic tutti writing. Notable, as well, is Turrin’s emphasis on the reiteration of patterns of three phrased over bar lines. Not surprisingly, this arrival chord at measure 47 is built on half steps (eleven notes in a chromatic scale, missing only F) with C as the lowest note functioning as the pitch center.

M. 47-48 *Rajas* [Example #40]

Points of sound accompany Theme A *Rajas* [Example #30] at measure 50 which are reminiscent of Theme A *Genesis* [Example #13] from the first movement. These points are cluster chords.
made up of major and minor seconds with C as a pedal point. This accompaniment is also grouped in threes across bar lines.

M. 52-58 Rajas Taken from Theme A Genesis – Movement I [Example #13] [Example #41]

The excerpt above was reentered in Finale Notepad for this dissertation.

At measure 75, brass accompany Theme A Rajas with bursts of sforzando-piano (sfp) that crescendo to forte (f). Each burst of sound is built on major or minor second intervals that are rhythmically notated at varying lengths. These textures (Turrin refers to them as “punctuated crescendos”\(^\text{22}\)) are passed consecutively between brass instruments until measure 90 when their entrances overlap. Turrin further emphasizes threes by juxtaposing triplet cluster chords built on minor seconds between the brass and the woodwinds.

A cascading “pyramid of bell like sonorities”\(^\text{23}\) in duple is initiated in measure 113. In contrast to the first and second movements of ascending patterns leading to cluster chords, this presentation features a descending pattern of overlapping chords. In measure 124 an ostinato in duple accompanies another series of “punctuated crescendos”\(^\text{24}\), providing renewed forward rhythmic momentum.

\(^{22}\) Ibid.

\(^{23}\) Ibid.

\(^{24}\) Ibid.
A motive from the first movement (measures 213-215), initially used to accompany the main melody of that movement (Theme B *Genesis* [Example #9]), now appears in augmentation to accompany the main melody of *Rajas* (Theme A *Rajas* [Example #30]) at measure 220.

M. 213-215 *Genesis* – Movement I [Example #42]

The excerpt above was reentered in Finale Notepad for this dissertation.

M. 196-197 *Rajas* [Example #43]

The excerpt above was reentered in Finale Notepad for this dissertation.

M. 224-232 *Rajas* [Example #44]

The excerpt above was reentered in Finale Notepad for this dissertation.

Measure 246 leads to the climax of this section with homorhythmic ascending lines in all instruments coming to a full stop before the introduction of the first unison note of the entire piece on F (foreshadowing a cadence of F-G-C).
Measure 268 in the coda begins with scalar woodwind runs accompanied by the bassoons and piano motive of duple introduced earlier in this movement at measure 124, leading to a homorhythmic texture in the winds at measures 276-280, which is derived from Theme C *Genesis* [Example #17] in the first movement. The concluding measures feature a return of the scalar woodwind flourishes juxtaposed against cluster chords built in ascending patterns in the brass.

Pitch Centers

At Measure 251 a complete stop leads abruptly to the single pitch of F, which Turrin continues to emphasize with an increase of intensity and direction over three seemingly unpulsed measures by adding layers of instruments and a crescendo on that pitch. This pitch is important because it begins the final cadence of the entire work of F-G-C or the harmonic equivalent of a IV-V-I progression.

The chord at the downbeat of measure 268 is composed of two perfect fifth intervals, G-D and F-C. These represent the dominant and subdominant chords of C respectively, and are sounded simultaneously with G as the pedal point, further highlighting the chord’s dominant V function.

M. 268 *Rajas* [Example #45]

The excerpt above was reentered in Finale Notepad for this dissertation.
The piece ends with an affirmation of the key center of C, with an identical gesture used in the earlier arrival on F. But, as if to throw the listener a curve, the final chord avoids a purely diatonic sonority by providing a harmonic foundation of a perfect fifth on C-G, but embellishing this tonic interval with added second and seventh degrees of D and B. The pitch center of C is further confirmed as the tonic pitch frames the chord in the extreme low and high voices.
M. 292 *Rajas* (the final measure of this movement) [Example #46]
Here, as is indicative in much of his writing, Turrin seems to end the piece with a final sounding C but instead finishes with a tension-filled chord, belying Turrin’s thoughts as a composer, a creator of musical ideas, and his desire to reach out to the listener: “I like to keep the listener on the edge of his seat. You want to get people to want to turn the page and say, ‘What’s going to happen now?’ If it is too predictable then I don’t care about it. Odd, yet we rebel against something we can’t totally relate to and we rebel against something that we completely relate to. It has the same effect. It is better to keep the listener guessing yet have something that they can grab onto.”

6. CONCLUSION

*Hemispheres* is quickly earning a respected place in the wind band repertoire. It is cyclically constructed through the recurring use of melodic themes and rhythmic motives grouped in threes. The referential spiritual meanings of creation, as well as its mystical and numerical cohesiveness, make this a distinctive work. In addition, the main themes in each movement are at once individual and memorable, guiding the listener through their presentation and development throughout the work’s three movements, all in a tonally-rooted framework.

Well-crafted through an economy of musical means, Turrin composed *Hemispheres* with only a minimal number of themes and motives developed through the course of all three movements: “In this piece, rhythmic and melodic motives are married to each other.”26 Harmonically, Turrin journeys through cluster chords and key centers focusing his main melody on the key center of C: “I love this harmonically stylistic approach of writing and use it in all my pieces. By purposely avoiding traditional harmony, I create dissonance and excitement.”27 Form, then, is defined through melody instead of traditional harmony: “Although I write in a structural form, I am not always aware of the form. Instead, I am more interested in the way that the small pieces fit together to form a whole.”28

While fulfilling this commission, Turrin focused all his energies on *Hemispheres*. Often when composers are hired to write a piece they are required to work under pressure because of a finite deadline. Other restrictive parameters such as instrumentation and the musicians’ performance abilities can complicate the situation as well. This was not the case with Turrin. He had two years to compose *Hemispheres* for some of the finest players in the world. This

---

26 Phone interview with Joseph Turrin, April 19, 2005.
28 Ibid.
allowed him the rare opportunity to do whatever he wanted. Turrin enjoyed the challenge the commission presented: “I pulled all my stops out on this piece. In other pieces, I am sometimes limited but here I could do whatever I wanted . . . I was able to put everything right where I needed it . . . There were no restrictions and I knew that I would get a great performance.”

Turrin’s main goals for Hemispheres were to create a work that would be performed by major orchestras and to advance the wind band art form. While having seen other composers view band as a medium less important than orchestra, Turrin felt that this was his chance to really make a difference on this subject. He was worried that the piece might not be accepted by other composers and wanted the work to be more than “just another band piece.” Turrin hoped to prove that the wind band is a serious and artistic medium and just as viable as the orchestra.

As Hemispheres continues to gain popularity, Turrin believes that the work “stands in a place where I feel most serious about and connected to.” Even more significant, Hemispheres bridges a gap between the orchestra and the wind band. Perhaps this bridge will connect the two worlds of band and orchestra in a way that will lead to a more cohesive future of programming and sharing literature. Should this association deepen, Joseph Turrin’s individuality and creativity may eventually be considered a cornerstone of the growth of this partnership.

29 Phone interview with Joseph Turrin, April 19, 2005.
30 Interview with Joseph Turrin, February 26, 2005.
31 Phone interview with Joseph Turrin, April 19, 2005.
32 Ibid.
33 Ibid.
APPENDIX A

FORMAL STRUCTURE OF *HEMISPHERES*
Hemispheres
I. Genesis

Mm. 1-22
3+3+3+2  4+5+2
Theme A
Theme A is a rhythmic motive
Theme A is in the clarinets, bass clarinet, and bassoons
Pitch center F
Many cluster chords stacked in the upper woodwinds
ff, mp, ff, mp, ff, p, ff, p

Mm. 23-49
4+7+7+9
Some rhythmic motives introduced which appear later
Timpani, snare drum, suspended cymbal, brake drum, xylophone,
temple blocks, gong, bass drum, tom-toms
p, cresc., p, cresc, ff

Mm. 50-89
4+3+5+4  5+6+6  3+4
Theme A and theme A1
woodwind flourishes; brass with rhythmic Themes A and A1
mallet percussion and piano occasionally added to the woodwind flourishes
snare drum and occasionally added to the brass Themes A and A1
Pitch center begins in F and ends in E
f, mp, f, mp, f, fp cresc, f, p, mp, cresc, f, p

Mm. 90-119
4+4+4+4  4+3+3+4
Theme B
Upper woodwinds have the melody first followed by the low brass
The piano, bells, and vibes accompanies
with many major and minor 2nd intervals
Pitch center C
p

Mm. 119-143
2+4+5+2  6+5
Theme C
Theme C is a rhythmic motive
Fragments of this theme reappear in Mvt. III Rajas
First tutti for the entire ensemble
Pitch center E-flat
f, cresc, mp, f, mf, f

Mm. 143-149
3+4
Theme B1 - Transition
Augmented motive from Theme B
Brass and bassoons along with piano
f, dim, p
Hemispheres
I. Genesis

Mm. 150-168
2+6 4+5+2
Transition
Fragments taken from earlier motives
Woodwind flourishes followed by brass and woodwind rhythmic motives

*mp, cresc, mf, cresc, f, mf, cresc, f, p*

Mm. 169-183
5+3+3+3
Theme B
Flute 1, oboe 1, clarinet 1-2, and bass clarinet have the melody
The piano and vibes accompanies with some Perfect 5th intervals
Pitch center C
*p, cresc*

Mm. 183-203
4+3+3 4+3+3
Theme D
Fragments of this theme reappear in Mvt. III Rajas
The theme is in the upper woodwinds and piano

*f*

Mm. 203-240
4+6 5+4+6 3+5+5
Transition
Fragments taken from earlier motives
Hocket between the woodwinds and brass
Key center E-flat
f, fp, mp, cresc, mp, cresc, mf, f, mf, mp, p, f, cresc

Mm. 241-258
6+6+6
Theme B2
The melody is in the upper woodwinds with horn 1-2, trombone 1, and piano
The counter-melody is in horn 5 and trumpet 3-4

Pitch center D
*ff, sfp, cresc*

Mm. 259-270
7+5
Coda
The entire ensemble is tutti rhythm of a cluster chord of stacked minor 2nds
A percussion break leads to an open 5th interval with a major 2nd in the low brass and low woodwinds
Pitch center C
*ff, fff*
Hemispheres
II. Earth Canto

Mm. 1-7
2+3+3
Introduction
Chords are stacked with overlapping open 5th intervals
Mostly upper woodwinds and piano
Material related to the intro of Mvt. I Genesis

\( p \)

Mm. 8-20
2+3+3+5
Theme A
Solos by piccolo, flute, clarinet, English horn, and bassoon
Accompaniment mostly in perfect 5ths
Piano with many minor 2nds motive which appears throughout
Pitch center C
\( p, \text{ cresc, mf, mp, cresc, mp, cresc, p, cresc, mf} \)

Mm. 21-40
5+4+4+3+4
Theme A1
Embellished theme in clarinet 1, bass clarinet, flute 1, and English horn
Accompaniment by trumpets and trombones in major and minor 2nds
Piano continues the same accompaniment as before
\( mp, \text{ cresc, mp, decresc, p, mp, cresc, f, mf, cresc, f, mp, cresc, f, p} \)

Mm. 41-54
3+6+5
Theme A2
Embellished theme in flute 1, clarinet 1, and bassoon
Accompanied by harp and piano with a C9 and F arpeggiated chords
Pitch center C
\( mp, \text{ cresc} \)

Mm. 55-71
10+3+2
Theme B
Motives from Mvt. I Genesis
Allegro section with pointillistic cluster chords in hocket
Pitch center B-flat
\( p, \text{ cresc, mf, cresc, f, sfp, cresc, f} \)

Mm. 72-94
2+3+4 3+2+4+3+4
Theme A
Begins with stacked chords with introduction to soloists as the beginning
Theme in clarinet 1, piccolo, flute 1, and oboe 1
Piano and harp accompany in 5ths and major 2nds
Pitch center C
\( f, \text{ cresc, f, decresc, p, mp, cresc, mf, mp, p} \)
**Hemispheres**  
**III. Rajas**

Mm. 1-184  
5+4+5+4+3  4+4+3  11+3+2  10+16  15+13  9+12  29+14  8+7+3  
Theme A  
Triplet rhythmic figure is Theme A by woodwinds  
Elongated thematic material is related to Mvt. I *Genesis*  
Brass has punctuated rhythmic bursts of sound accompanying  
Piano and low reeds ostinato also accompanies  
Pitch center C  
*p, f, mp, cresc, f, p, sfp, cresc, f, cresc, ff, decresc, p*

Mm. 185-219  
3+3+4  3+4+3+3  3+2+3+4  
Theme B  
This theme is from the main theme in Mvt. I *Genesis*  
This section ends with the entire ensemble playing Theme B  
Pitch center C  
*p, mp, mf, f, sfp, cresc, ff*

Mm. 220-251  
4+7+9  6+6  
Theme A  
Theme in woodwinds  
Brass accompanies with material taken from Mvt. I *Genesis*  
Pitch center C  
*p, mp, cresc, f, cresc, ff*

Mm. 252-292  
3+4+4+5  
Coda  
Material taken from Mvt. I *Genesis* and Mvt. II *Earth Canto*  
Woodwind flourishes  
Piano and low reeds ostinato accompanies  
Cadence of pitch centers F, G, C  
*mf, ff, decresc, mp, cresc, f, cresc, ff, f, cresc, ff, mf, cresc, fff*
APPENDIX B

MUSICAL REVIEWS OF HEMISPHERES
“The other music was Joseph Turrin's "Hemispheres," a new piece commissioned by the New York Philharmonic."Hemispheres" is everything the other two items at this concert were not. Stripped of strings and fully loaded with winds, brass and percussion, Mr. Turrin's music is nervous, loud, swift and aggressive to the point of violence. It is also beautifully made, negotiating its constant changes of speed and pulse with grace. "Hemispheres" operates in a certain corner of the American mind. Its hard, shiny surfaces are unambiguous and ruminate little if at all. There is an edge of world weariness to Bartok's energies. Mr. Turrin's music is young: no past, only future." Hemispheres / New York Philharmonic

NEW YORK TIMES (6/1/2002)

“Finally, Masur conducted the world premiere of his last Philharmonic commission, Joseph Turrin's Hemispheres. This score comes with a great deal of extra musical imagery -- arcane geometric allusions, references to the earth's diverse cultures, a memento mori for September 11 -- but perhaps it is best heard as a brilliant Ètude for the Philharmonic's wind, brass, and percussion virtuosos, who responded eagerly to every instrumental challenge." Hemispheres / New York Philharmonic

NEW YORK MAGAZINE (6/17/2002)

“Like all involved explanations, it doesn't mean anything as much as the music itself - in this case, a lively, colorful, sometimes fragmented three-movement piece that has enough thematic coherence to allow one to follow its logical path despite disruptions and digressions. It starts explosively, but makes way for pleasant passages of flickering flutes. The slow movement is clear-textured and nicely fragile; the finale races headlong and generates real tension. The piece invites a second hearing, and that says alot." Hemispheres / New York Philharmonic

NEW YORK POST (6/1/2002)

“The piece was effective, attractive and well-crafted. But if Masur and the orchestra visibly loved the piece, it's because Turrin knows how to make a band - especially this band - sound gleaming and limber." Hemispheres / New York Philharmonic

NEWSDAY (6/3/2002)

"I have always liked composers who are reflecting upon the musical sound of their country. Joseph Turrin does it in a very convincing way. I have taken great delight from getting to know his scores, which I have conducted in New York, in Europe, and in Asia." Kurt Masur
APPENDIX C

LIST OF WORKS BY JOSEPH TURRIN
WIND ENSEMBLE

Arabesque (2004)
Transcription of brass band work
Commissioned by Philip Smith

Chronicles for Trumpet and Wind Symphony (1998)
Prologue – Lamentation – Epilogue
Commissioned for Philip Smith by several American Universities

Concertino for Tuba and Band (1976)

Faith in Tomorrow (1995) for Chorus and Band or Piano
Text by Gloria Nissenson
Revised in 1999
Commissioned by Meet The Composer

Fandango (May – June 1999) for Solo Trumpet, Trombone and Band
Written for Philip Smith and Joseph Alessi
Also available with piano reduction

Hemispheres (2002)
Genesis – Earth Canto – Rajas
Commissioned by Kurt Masur for the New York Philharmonic

Hope Alive (1995) for Chorus and Band or Piano
Text by Heather Anne Stanig
Commissioned by Meet The Composer

Illuminations (2004) for Solo Trombone and Wind Symphony
Written for Joseph Alessi and the University of New Mexico Wind Symphony

Invocation (1992) for Chorus and Band / Piano Vocal Score also available
Text by Walt Whitman
Commissioned by Meet The Composer

Nessun Dorma (2004) for wind symphony

Quadrille (2002) for Three Trombones and Band
Commissioned by the West Point Band 2002 Bicentennial Commission

Sadie Thompson (1987) film score

Serenade Romantic (1982)

Soundings for Band (1997)
Ritual – Reflections – Ceremonial
Commissioned by the University of Wisconsin

Two Sketches for Band (1995)
Gettysburg Hymn – Marching Song
Commissioned by Meet The Composer

Zarabanda (1998) for Solo Xylophone, Marimba and Band
Written for Evelyn Glennie
BRASS ENSEMBLE

*Asterism* (2003) for 12-16 trombones

*Fanfare for Five* (1997) for brass quintet
Commissioned by the New Jersey Chamber Music Society

*Festival Fanfare* (1975) for 8 trumpets and percussion
Written for Lew Soloff

*Jazzalogue No. 1* (1977) for 3 trumpets, 4 horns, 3 trombones, tuba
Commissioned by the New York Philharmonic for their 1997 Latin American Tour

*March and Choral* (1972) for 4 trumpets, 2 horns, 4 trombones, 2 euphonium, tuba, and percussion

*Soundscapes* (1994) for brass quintet.
Riffs – Soliloquy – Jive Dance

*Structures* (1981) for large brass choir of E-flat trumpet, 4 B-flat trumpets, flugelhorn, 4 horns, 4 trombones, 2 euphonium, 2 tuba, and percussion.

*Sweet Liberty* (1986) for brass, flute, piano, bass, drums

*Solarium* (1995) for trumpet, horn, trombone, tuba and piano
Commissioned by members of the New York Philharmonic

*TV Wizard* (1983) for 4 trumpets, 4 trombones, piccolo, piano, bass drums

*West Side Story Suite* (2000) for 4 trumpets, 4 horns, 4 trombones, tuba
Commissioned by Carnegie Hall for the New York Philharmonic brass section
BRASS BAND

*Arabesque* (1990) for 2 B-flat instruments and band (Piano reduction available)

*Caprice* (Brass band transcription – 1989) for trumpet and brass band

*Escapade* (1989) for piccolo trumpet and brass band (Piano reduction available)
Commissioned by Philip Smith

*Festival Fanfare* (1972) for cornet section and percussion

*Hymn for Diana* (1997) for brass band
In memory of Princess Diana


*My Song Of Songs* (1998) for solo trumpet and brass band
(Arrangement based on a melody by John Hallett)
Commissioned by Philip Smith and the New York Salvation Army Staff Band

*Overture for Brass* (2004) for brass band

*Prologue* (1985) for brass band and narrator

*Trilogy* (1987) for brass band
March – Choral – Rondo
INSTRUMENTAL

Acolus (1972) for flute and piano

Arabesque (1990) for 2 B-flat instruments and piano (also for brass band)

Canticle (1988) for solo organ
In memory of Genevieve and Joseph Fisher

Caprice (1972) for trumpet and piano

Children Suite (1970) for piano solo
Children’s Song – Song for My Doll – Playing – It’s Raining – Waltz – Going to the Park

Concert Piece No. 1 (2004) for euphonium and piano
Commissioned by Jason Ham, principal euphonium with the US Military Academy Band at West Point

Dance Etude (2005) for solo trumpet
Written for Philip Smith

Dedications (1995) for flute and piano
Recitation (for George Abbott) – Winter Sky (for James Pellerite) – Song for Flute (for James Galway)

Elegy (1970 – Revised 1994) for trumpet and string orchestra or piano

Escapade (1989) for piccolo trumpet and piano (also for brass band/wind ensemble)
Commissioned by Philip Smith

Etudes for Solo Trumpet (2000)
Antaras – Quadrille – Saltarello
Philip Smith Series

Fandango (1999) for solo trumpet, trombone and band (piano reduction available)
Written for Philip Smith and Joseph Alessi

Five Pieces (1971) for solo clarinet

Four Miniatures (2000) for trumpet/flugelhorn and piano
Commissioned by Robert Sullivan (New York Philharmonic)

Intrada (1988) for trumpet and piano

Joyful Rain (1995) for Native American flute and guitar
Lament (2004) for 2 solo flugelhorns and brass band

Night Flight (1995) for flute and piano

Piano Suite (1987)
March – Siciliana – Vocalise – Fragment – Nocturne – Toccata

Prelude (1988) for solo piano
Dedicated to Alan Alda

Romance Etude (2005) for solo trumpet
Written for Philip Smith

Romantic Sketches for solo piano

Silent Night / God Rest You Merry Gentlemen (1994) transcriptions for solo piano

Someone to Watch Over Me (1997) for trumpet and piano

Sonatina for Clarinet and Piano (1967)
Contrapunctus – Dance

Theme from A New Life (1989) for solo piano

Three Episodes (2001) for trumpet and piano
Commissioned by Philip Smith

Two Portraits (1995) for flugelhorn/trumpet and piano
Psalm – Incantation

Vision (1995) for flute and piano
Dedicated to the 50th Anniversary of the United Nations

Winter Sky (1994) for Native American flute and piano

Zarabanda (1998) for solo xylophone and piano (reduction from band)
Written for Evelyn Glennie
Arcade (1991) for flute/alto flute double, oboe/English horn double, viola, cello
Prelude – Bourree – Arioso – Waltz – Quadrille

Festival Music for the Golden Pavilion (1997) for string quartet, trumpet, horn, trombone, bass, keyboard
Commissioned for the 600th year anniversary of the Golden Pavilion in Kyoto, Japan

Fragments (2003) for alto sax/soprano sax double and viola

Riffs and Fanfares (1990) for string trio, clarinet, horn, piano
Commissioned by the Chamber Music Society of Lincoln Center

The Steadfast Tin Soldier (1977 – revised 1998) for flute, oboe, clarinet, bassoon, horn, trumpet, piano and narrator
Text by Hans Christian Andersen

Symmetries (2003) for two pianos/four hands
Commissioned by the Chicago Institute of Music
Dedicated to the memory of William Russo

Three Summer Dances (1994) for woodwind quintet

Variations (1967 – revised 1989) for string quartet or string orchestra

Walden Trio (1974) for flute, cello, piano
Awakening – Nocturne – Scherzo – Epilogue

Wedding Prelude (1974) for organ, flute, trumpet, horn and harp
**ORCHESTRA/CONCERTO**

*A New Life Overture* (1989)  
From the Alan Alda film “A New Life”

*Any Way You Play It – It’s Music* (1996) for orchestra, narrator/vocal, solo cello, synth keyboard and two children actors/singers  
Text by Gloria Nissenson

*Bagatelle for Chamber Orchestra* (1987)

*Civil War Suite* (1994)  
Into Battle – Hymn – The Charge – Far From Thee – Honor and Glory

*Concerto for Trumpet and Orchestra* (1988) (piano reduction available)  
Commissioned by the New York Philharmonic for Philip Smith

*Concerto for Flute and Orchestra* (1991) (piano reduction available)  
Movement – Landscape – Excursion  
Commissioned by Carillon Importers, Ltd.

*Elegy* (1970 – revised 1994) for trumpet and string orchestra (piano reduction available)

*Fanfare for George Gershwin* (1989)

*Lullaby of Broadway* (1985) for orchestra, chorus and vocal soloist

*Modinha* (1995)  
Commissioned by the Orpheus Chamber Orchestra for “The Music of Antonio Carlos Jobim” at Carnegie Hall, Nov. 30, 1995

*Shanghai Concerto* (2001) for piano and orchestra

*The Steadfast Tin Soldier* (1977 – revised 1998) for orchestra and narrator (also available for chamber ensemble and narrator)  
Text by Hans Christian Andersen

*Two Gershwin Portraits* (1998)  
Commissioned by the New York Philharmonic for Wynton Marsalis and Philip Smith

*Variations* (1967 – revised 1989) for string orchestra or string quartet  
*When Tony Plays The Sax* (1995) for narrator, orchestra, solo alto sax, jazz vocal, and rhythm section  
Text by Gloria Nissenson
12 Haiku Songs (1978) for soprano and piano

A Certain Slant of Light (1972) for voice and piano
Text by Emily Dickinson

A Dream Within A Dream (2001) for soprano and piano
Text by Edgar Allan Poe

Anyway You Play It – It’s Music (1996) for voice and piano or orchestra
Text by Gloria Nissenson

Ave Maria (2001) for soprano and piano

Away Delights (1972) for voice and piano
Text by the composer

Feathertop (1976) opera in 2 acts
Libretto by Bernard Stambler
Commissioned by the New Jersey State Council on the Arts

Frankie (1990) opera
Libretto by George Abbott

Friendship (1988) a duet for two women voices and piano
Text by Gloria Nissenson

Grave Diggers Song (1988) a duet for tenor, baritone, and piano
Text by Gloria Nissenson

Love Games (1980) opera/musical in 2 acts

Love is Everywhere with You (1988) a duet for soprano, baritone and piano
Text by Gloria Nissenson

Lullaby (1991) for voice and piano with optional flute
Text by William Shakespeare from “A Midsummer Night’s Dream”

Moon Song (1994) for voice and piano
Text by the composer

She Walks in Beauty (1990) for baritone voice and piano
Text by Lord Byron
Commissioned by Wade Thompson on behalf of his generous gift to the New York Philharmonic

_Songs of Protest_ (1972) for voice and piano
Death of a Soldier – in Guernica – The Dead in the Square

_Thine, O God_ (2005) for voice and piano

_True Love_ (1995) for voice and piano
Text by Gloria Nissenson

_Your Love_ (2004) for soprano and piano
Text by Christina Marcum
CHORAL

Credo (1970) for male chorus
Text by E. A. Robinson

Faith in Tomorrow (1995 – revised 1999) for chorus and piano or band
Text by Gloria Nissenson
Commissioned by Meet The Composer

Hope Alive (1995) for chorus and piano or band
Text by Heather Anne Stanig
Commissioned by Meet The Composer

Hymn for Peace (2003) for chorus, flute, cello and piano
Text by Arvid Morne; Translation by Hans Corell

Invocation (1992) for chorus and piano
Text by Walt Whitman
Commissioned by Meet The Composer

Lux Illustris (Light of Lights) (2004) for soprano 1, soprano 2, baritone, flute, cello and piano

Psalm 121 (1970) for chorus with optional piano

Three American Folk Songs (1970) for chorus with optional piano
Careless Love – Johnny Has Gone for a Soldier – Peter Grey

Two Russian Love Songs (1971) for chorus and piano or clarinet and cello
Do Not Awaken My Memories – Snow Flurries
FILM

1992 Olympic Fanfare (1992)

A New Life (1989)

A New Life Overture (1989)
From the Alan Alda film “A New Life”

Broken Blossoms (2000)

Diary of a Lost Girl (2001)

The Guest (1969)

The Hunchback of Notre Dame (2002)

Intolerance (2002)

Kingdom of Shadows (1998)

Little Darlings (1980)

Nightmare on Elm Street III (1987)

Sadie Thompson (1987) for 2 flutes/piccolo double, oboe, 2 clarinets/bass clarinet double, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, 2 cello, string bass, piano and percussion

Tough Guys Don’t Dance (1987)

Verna – USO Girl (1978)

Weeds (1987)
THEATER

Anyway You Play It – It’s Music (2000) for narrator/vocal, 2 young children, a few props with some staging and orchestra
Text by Gloria Nissenson

Feathertop (1976) opera in 2 acts
Libretto by Bernard Stambler
Commissioned by the New Jersey State Council on the Arts in 1976

Frankie (1990) opera/musical
Libretto by George Abbott

Love Games (1980) opera/musical in 2 acts
Based on a play “Reigen” by A. Schnitzler; book by Len Auclair
Lyrics by Judy Spencer

The Scarecrow (2005) opera in 2 acts
Commissioned by various university conductors

The Skin Of Our Teeth (1984) incidental music for the play by Thornton Wilder

Veronicas Room (1979) incidental music for the play by Ira Levin

When Tony Plays the Sax (1998) for narrator/vocal, orchestra, solo sax and jazz trio
Text by Gloria Nissenson

Yes, Virginia (2004)
Text by Gloria Nissenson
REFERENCES

Books


Bible, King James Version, Job 38: 4-7.


Dissertations


Reviews


Smith, Tim. “Big Apple’s Big Band Shows It’s A Big Deal.” Sun-Sentinel (June 7, 1997), 3D.

Interviews


Turrin, Joseph. Interview by author, New York City, February 26, 2005.

Turrin, Joseph. Interview by author, telephone, April 19, 2005.

Scores


Program Notes


Recordings


Electronic Resources


Rajas

http://www.sethayurvedics.com/ayurveda/trigunas.html
http://www.hinduism.co.za/sattwa.htm
http://www.experiencefestival.com/rajas_and_tamas