

## **INFORMATION TO USERS**

**This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.**

**The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.**

**In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.**

**Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.**

**Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.**

**Bell & Howell Information and Learning  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
800-521-0600**

**UMI<sup>®</sup>**



THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

**WAKING ANGELS, A LIGHT UNTO THE DARKNESS,  
AND A CRESCENT STILL ABIDES :  
THE ELEGIAC MUSIC OF DAVID R. GILLINGHAM**

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

By

JAMES CHRISTOPHER BATCHELLER

Norman, Oklahoma

2000

UMI Number: 9962965

Copyright 2000 by  
Batcheller, James Christopher

All rights reserved.

UMI<sup>®</sup>

---

UMI Microform 9962965

Copyright 2000 by Bell & Howell Information and Learning Company.

All rights reserved. This microform edition is protected against  
unauthorized copying under Title 17, United States Code.

---

Bell & Howell Information and Learning Company  
300 North Zeeb Road  
P.O. Box 1346  
Ann Arbor, MI 48106-1346

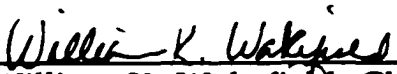
**Copyright © 2000 by James Christopher Batcheller  
All Rights Reserved.**

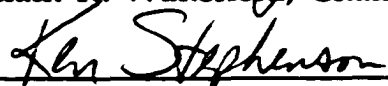
WAKING ANGELS, A LIGHT UNTO THE DARKNESS,  
AND A CRESCENT STILL ABIDES :  
THE ELEGIAC MUSIC OF DAVID R. GILLINGHAM

A DISSERTATION

APPROVED FOR THE SCHOOL OF MUSIC


BY

  
Dr. William K. Wakefield, Chairman

  
Dr. Kenneth Stephenson

  
Dr. Jill Sullivan

  
Dr. Esequiel Meza

  
Dr. Dee Fink

## ACKNOWLEDGEMENTS

A great many people have contributed to the completion of this project. I will be forever grateful to Dr. Bill Wakefield for his guidance and friendship, his generosity in making so many opportunities available to me, and for being a consummate musician and colleague. Thanks also to the many teachers and colleagues whose guidance in the analysis and writing processes has been invaluable, including professors Dee Fink, Bonnie Konopak, Michael Lee, Esequiel Meza, Steve Paul, Michael Rogers, Ken Stephenson, and Jill Sullivan.

I am indebted to the conductors and performers who have unselfishly shared their observations and insights, including Fred Mills, Dwight Satterwhite, Peter Loel Boonshaft, Jack Williamson, Roger Sampson, Timothy Paul, and John Hilmer. Special thanks also to poet Olga Broumas, author Neale Donald Walsch, and Oklahoma City bombing survivor Polly Nichols.

This study could not have been undertaken without the kind assistance of several publishing houses and copyright holders, who gave permission for their work to be reproduced herein, including Casa Ricordi of Milan, Copper Canyon Press, and Penguin Putnam. No amount of thanks can compensate for the assistance of Cort McLaren and C. Alan Publications. I

could not have completed my work without the advance copies of scores and materials that Cort so generously provided.

I am grateful to the many friends and colleagues who extended their hospitality as I was completing this project. Many thanks to Dave and Catherine Booth, Dan and June Cronk, Jeff and Jennifer Foote, Bill and Jane Larson, Vince Noble and Kristen Turner, and Kyle and Suzanne Prescott, for friendship, support, and a place to sleep when I was in town.

I am singularly indebted to Dr. David Gillingham for being extraordinarily supportive of my work. Despite the enormous demands of commissions, teaching schedules, and administrative duties, Professor Gillingham contributed a great deal of time and energy to assisting me. He did so with the same enthusiasm, thoughtfulness, and humor that makes his music as delightful and engaging in analysis as it is in performance.

I am blessed with loving parents and a supportive family. Thanks to my folks, and to my brothers, Brian and Pat and their families, for not throwing me off the dock when I brought my work with me to the lake. Added thanks and apologies to my wife's parents and her sister, Alison, for time spent in research rather than with one another.

And to my wife, Kari, whose patience and support throughout the research and writing of this study made the experience survivable, I dedicate this and all my work.



## TABLE OF CONTENTS

ACKNOWLEDGEMENTS .....	iv
ILLUSTRATIONS AND MUSICAL EXAMPLES .....	vii
ABSTRACT .....	xiv
Chapter	
ONE - INTRODUCTION .....	1
TWO - <i>Waking Angels</i> .....	18
Origins and Inspiration	
The Score	
Unifying Thematic Material	
Descriptive Analysis	
THREE - <i>A Light Unto the Darkness</i> .....	76
Origins and Inspiration	
The Score	
Descriptive Analysis	
FOUR - <i>A Crescent Still Abides</i> .....	108
Origins	
The Score	
Unifying Elements	
Descriptive analysis	
FIVE - OBSERVATIONS, COMPARISONS, AND CONCLUSIONS ..	138
BIBLIOGRAPHY .....	157
APPENDIX A - Interviews with David Gillingham .....	169
APPENDIX B - Errata .....	240
APPENDIX C - Chronology of Works by David Gillingham .....	243

## ILLUSTRATIONS AND MUSICAL EXAMPLES

### **Chapter Two: *Waking Angels***

<b>Source Poem: <i>Mercy</i> by Olga Broumas</b> .....	<b>21</b>
<b>Example 2.1: <i>Softly and Tenderly, Jesus is Calling</i> by Will Lamartine Thompson</b> .....	<b>24</b>
<b>Example 2.2: Bells &amp; Vibraphone, m. 1</b> .....	<b>27</b>
<b>Example 2.3: Low Brass, mm. 1-3</b> .....	<b>28</b>
<b>Example 2.4: Harp, mm. 5-6</b> .....	<b>30</b>
<b>Example 2.5: Low Brass, mm. 9-10</b> .....	<b>30</b>
<b>Example 2.6: Piano, mm. 6-7</b> .....	<b>31</b>
<b>Example 2.7: Brass, mm. 13-18</b> .....	<b>32</b>
<b>Example 2.8: Piano, mm. 11-18</b> .....	<b>32</b>
<b>Example 2.9: Piano, mm. 23-25</b> .....	<b>33</b>
<b>Example 2.10: Oboe, mm. 27-29</b> .....	<b>34</b>
<b>Example 2.11: Piano right hand, m. 31</b> .....	<b>36</b>
<b>Example 2.12: Bass Clarinet, m. 34</b> .....	<b>36</b>
<b>Example 2.13: Piccolo &amp; Bass Clarinet, m. 36</b> .....	<b>37</b>
<b>Example 2.14: Piccolo, Piano, &amp; Xylophone, mm. 37-38</b> .....	<b>37</b>
<b>Example 2.15: Piano, m. 35</b> .....	<b>38</b>
<b>Example 2.16: Piano, m. 37</b> .....	<b>39</b>
<b>Example 2.17: Bass drum, m. 37</b> .....	<b>40</b>

**Chapter Two: *Waking Angels*, continued**

<b>Example 2.18: Singers, Piano, Harp, &amp; Vibraphone, m. 40</b>	<b>41</b>
<b>Example 2.19: Bass drum &amp; Double bass, mm. 41-42</b>	<b>42</b>
<b>Example 2.20: Piccolo, Bass clarinet, Bassoon, &amp; Piano, m. 47</b>	<b>43</b>
<b>Example 2.21: Piano, Bass clarinet, &amp; Bassoon, mm. 51-52</b>	<b>43</b>
<b>Example 2.22: Trumpets &amp; Horns, mm. 59-61</b>	<b>44</b>
<b>Example 2.23: Trumpets &amp; Horns, mm. 64-69</b>	<b>44</b>
<b>Example 2.24: Trumpets &amp; Horns, mm. 73-74</b>	<b>45</b>
<b>Example 2.25: Low Brass, mm. 77-84</b>	<b>46</b>
<b>Example 2.26: Trumpets, Horns, &amp; Trombone, mm. 87-92</b>	<b>47</b>
<b>Example 2.27: Low Brass, mm. 97-106</b>	<b>48</b>
<b>Example 2.28: Bells &amp; Vibraphone, mm. 107-118</b>	<b>49</b>
<b>Example 2.29: Low Brass, mm. 121-126</b>	<b>50</b>
<b>Example 2.30: Low Brass, mm. 131-142</b>	<b>50</b>
<b>Example 2.31: Oboe &amp; Clarinet, mm. 144-45</b>	<b>51</b>
<b>Example 2.32: Double bass, Snare drum, &amp; Bass drum, mm. 157-163</b>	<b>52</b>
<b>Example 2.33: Low Brass, mm. 163 - 170</b>	<b>53</b>
<b>Example 2.34: Upper Woodwinds, mm. 170-71</b>	<b>54</b>
<b>Example 2.35: Piano, Xylophone, &amp; Vibraphone, mm. 172-179</b>	<b>55</b>
<b>Example 2.36: Bass clarinet, Bassoon, Tuba, &amp; Double bass, mm. 179-190</b>	<b>56</b>
<b>Example 2.37: Bass drums, mm. 182-185</b>	<b>56</b>
<b>Example 2.38: Low Winds, Double bass, &amp; Timpani, mm. 191-195</b>	<b>57</b>

## **Chapter Two: *Waking Angels*, continued**

Example 2.39: Trumpets & Horns, mm. 194-198 . . . . .	57
Example 2.40: Tutti Winds, Double bass, & Timpani, mm. 199-208 . . . . .	58
Example 2.41: Piano & Vibraphone, mm. 209-210 . . . . .	61
Example 2.42: Bass drum, mm. 210-213 . . . . .	61
Example 2.43: Solo Muted Trumpet, mm. 213-217 . . . . .	62
Example 2.44: Flute & Low Woodwinds, mm. 216-17 . . . . .	63
Example 2.45: Harp, Bells, & Vibraphone, mm. 218-19 . . . . .	64
Example 2.46: Piano, mm. 223-229 . . . . .	65
Example 2.47: Flute, mm. 230-233 . . . . .	66
Example 2.48: Harp, mm. 230, 231 . . . . .	66
Example 2.49: Low Brass, Harp, & Bells, mm. 233-234 . . . . .	67
Example 2.50: Flute, Oboe, & Clarinet, mm. 237-239 . . . . .	68
Example 2.51: Piccolo & Bass clarinet, m. 237 . . . . .	69
Example 2.52: Trumpets & Horns, mm. 241-42 . . . . .	69
Example 2.53: Piccolo, Clarinet, & Bass clarinet, mm. 246-47 . . . . .	70
Example 2.54: Low Brass, mm. 251-55 . . . . .	71
Example 2.55: Flute, Bells, & Vibraphone, m. 261-62 . . . . .	72
Example 2.56: Percussion, mm. 265-67 . . . . .	73
Formal Diagram: <i>Waking Angels</i> . . . . .	75

## **Chapter Three: *A Light Unto the Darkness***

Source Text: <i>Conversations With God, Book I</i> by Neale Donald Walsch . . . . .	78
---	----

**Chapter Three: A Light Unto the Darkness. continued**

<b>Example 3.1: Oboe, mm. 12-14</b>	<b>82</b>
<b>Example 3.2: English horn, mm. 123-24</b>	<b>82</b>
<b>Example 3.3: Flugel horn, mm. 141-142</b>	<b>83</b>
<b>Example 3.4: Piano &amp; Woodwinds, m. 1</b>	<b>83</b>
<b>Example 3.5: Flutes &amp; Piccolo, mm. 4-5</b>	<b>84</b>
<b>Example 3.6: Marimba &amp; Clarinets, m. 10</b>	<b>85</b>
<b>Example 3.7: Timpani &amp; Low Winds, m. 22</b>	<b>86</b>
<b>Example 3.8: Piano, m. 23</b>	<b>87</b>
<b>Example 3.9: Trumpets, m. 32</b>	<b>88</b>
<b>Example 3.10: Saxophones, m. 38</b>	<b>89</b>
<b>Example 3.11: Clarinets &amp; Low brass, mm. 43-44</b>	<b>90</b>
<b>Example 3.12: Low brass &amp; Percussion, m. 46</b>	<b>91</b>
<b>Example 3.13: Trumpets, mm. 46-54</b>	<b>92</b>
<b>Example 3.14: Low brass, m. 51-52</b>	<b>92</b>
<b>Example 3.15: Clarinet cadenza</b>	<b>93</b>
<b>Example 3.16: Tutti, mm. 70-73</b>	<b>94</b>
<b>Example 3.17: Woodwind &amp; Brass ostinato, mm. 75-76</b>	<b>95</b>
<b>Example 3.18: People's theme variation: Low Winds, mm. 77-87</b>	<b>96</b>
<b>Example 3.19: Tutti winds, mm. 90-92</b>	<b>97</b>
<b>Example 3.20: Piano, Xylophone, Upper Woodwinds, Brass &amp; Saxophones, m. 97</b>	<b>98</b>
<b>Example 3.21: Progression from D<sup>b</sup> to cluster: Upper Woodwinds, mm. 93 - 99</b>	<b>99</b>

### **Chapter Three: *A Light Unto the Darkness*, continued**

Example 3.22: Tutti wind bursts, mm. 104-105 . . . . .	99
Example 3.23: Progression from unison D to 12-tone cluster, Tutti Winds, mm. 107-112 . . . .	100
Example 3.24: Lament (var. of People's Theme), English Horn, mm. 123-125 . . . . .	101
Example 3.25: Low brass & Clarinets, mm. 127-130 . . . . .	102
Example 3.26: Flugel horn solo (var. of People's Theme), mm. 140-151 . . . . .	103
Example 3.27: Horns (var. of People's Theme), mm. 153-157 . . . . .	103
Example 3.28: Piano, Percussion, & Singers, mm. 172-173 . . . . .	105
Formal Diagram: <i>A Light Unto the Darkness</i> . . . . .	107

### **Chapter Four: *A Crescent Still Abides***

Source Poem: " <i>Each that we lose takes a part of us</i> " by Emily Dickinson . . . . .	109
Example 4.1: Gustav Holst, <i>Jupiter</i> , Horns & Strings, mm. 168-176 . . . . .	112
Example 4.2: Richard Wagner, <i>Götterdämmerung</i> , Act III, scene ii, mm. 406-420 . . . . .	113
Example 4.3: <i>Requiem Introit</i> from the Gregorian Missal . . . . .	114
Example 4.4: <i>Adagio</i> motive, Clarinet choir, mm. 13-14 . . . . .	115
Example 4.5: Flutes, Bells, & Piano, mm. 3-4 . . . . .	116
Example 4.6: Piano, Bells, & Crotales, mm. 9-11 . . . . .	117
Example 4.7: Clarinet choir & Timpani, mm. 15-17 . . . . .	118
Example 4.8: Oboe solo, mm. 20-24 . . . . .	119
Example 4.9: Bass clarinet solo, mm. 25-27 . . . . .	119
Example 4.10: Brass, Piano, & Bells, m. 27 . . . . .	120
Example 4.11: Brass, Piano, Timpani, & Tam-tam, mm. 28-29 . . . . .	121

#### **Chapter Four: *A Crescent Still Abides*, continued**

Example 4.12: Bells & Piano, mm. 33-35 . . . . .	122
Example 4.13: Euphonium cadenza, mm. 39 - 42 . . . . .	123
Example 4.14: Brass, mm. 42-43 . . . . .	124
Example 4.15: Polychords, Flutes & Upper Brass, mm. 52 - 54 . . . . .	125
Example 4.16: "Todes" motif, Clarinet 3, m. 54 . . . . .	126
Example 4.17: "Wälsungenlied" motif, Euphonium solo, mm. 54-58 . . . . .	126
Example 4.18: Brass, m. 65 . . . . .	127
Example 4.19: Piano & Low brass, mm. 74-79 . . . . .	128
Example 4.20: Brass, mm. 88-91 . . . . .	129
Example 4.21: Brass, m. 95 . . . . .	130
Example 4.22: Piano, Timpani, & Percussion, mm. 97-106 . . . . .	131
Example 4.23: <i>Requiem Introit</i> , English horn, mm. 120-128 . . . . .	132
Example 4.24: Saxophones, mm. 123-24 . . . . .	132
Example 4.25: Horns, mm. 133-138 . . . . .	133
Example 4.26: Piano, Bells, & Woodwinds, mm. 137-38 . . . . .	133
Example 4.27: mm. 147-149 . . . . .	134
Example 4.28: Saxophones, Brass, & Piano, mm. 153-155 . . . . .	135
Example 4.29: Woodwinds & Low brass, mm. 158-59 . . . . .	136
Formal Diagram: <i>A Crescent Still Abides</i> . . . . .	137

#### **Chapter Five: Observations, Comparisons and Conclusions**

Example 5.1 <i>A Crescent Still Abides</i> , Tutti Brass, mm. 67-68 . . . . .	140
---	-----

**Chapter Five: Observations, Comparisons and Conclusions, continued**

<b>Example 5.2: <i>A Light Unto the Darkness</i>, Comparison of Accompaniment Figures . . . . .</b>	<b>142</b>
<b>Example 5.3: <i>A Crescent Still Abides</i>, Percussion &amp; Piano, m. 150 . . . . .</b>	<b>142</b>
<b>Example 5.4: Wordless Singing in <i>Waking Angels</i> and <i>A Crescent Still Abides</i> . . . . .</b>	<b>144-5</b>
<b>Comparison of large form proportions in the three elegies . . . . .</b>	<b>147</b>
<b>Example 5.5: Siegfried's Funeral March, <i>Götterdämmerung</i>, Act III, scene ii, mm. 424-25 . .</b>	<b>149</b>
<b>Example 5.6: Holst, <i>Jupiter</i>, Trumpets, Trombones, &amp; Bells, mm. 116-120 . . . . .</b>	<b>150</b>
<b>Example 5.7: <i>A Crescent Still Abides</i>, mm. 17-18 . . . . .</b>	<b>150</b>
<b>Example 5.8: Holst, <i>Mercury</i>, celesta, mm. 238-41 . . . . .</b>	<b>151</b>
<b>Example 5.9: Respighi, <i>Pines of the Appian Way</i>, Horns &amp; Woodwinds, mm. 45-46 . . . .</b>	<b>152</b>



## ABSTRACT

Batcheller, James C. *“Waking Angels, A Light Unto the Darkness, and A Crescent Still Abides: The Elegiac Music of David R. Gillingham.* D.M.A. dissertation, University of Oklahoma, 2000.

Since the late 1970s, the wind and percussion music of David R. Gillingham has been enthusiastically received and frequently performed. Among the reasons often cited for their popular acceptance into the repertoire is the emotional impact Gillingham’s works appear to have on listeners. The purpose of this study was to examine three elegies, *Waking Angels, A Light Unto the Darkness*, and *A Crescent Still Abides*, in order to observe common elements among Gillingham’s materials. The study additionally undertakes to provide a useful reference for the conducting community.

Separate chapters contain the background and analysis of each work. Analyses and comparisons revealed a purposeful attempt to elicit certain general emotional responses to materials made familiar through motivic and thematic development. The concluding chapter addresses Gillingham’s beliefs and practices with respect to referentialist and absolutist perspectives.

Appendices include a chronology of works, errata, and transcripts of interviews with the composer.

## CHAPTER ONE

### INTRODUCTION

Over the past twenty years, David Gillingham has become well established as a composer of music for winds and percussion. His works for wind ensemble, symphonic band, and percussion ensemble have been enthusiastically received and frequently performed. Notable soloists have premiered a number of concerti, including bass trombonist Curtis Olson, duo pianists Ruth Neville and Daniel Koppelman, and euphonium virtuoso Brian Bowman. Recordings of Gillingham's works are becoming widely available. In January 2000, Summit Records released the premiere recording of *When Speaks the Signal-Trumpet Tone*, a concerto for trumpet, flugel horn, and piccolo trumpet, played by Fred Mills with the University of Georgia Wind Ensemble. Professor Mills, formerly of the Canadian Brass and now professor of trumpet at Georgia, commissioned the work and has predicted that it will become standard to the trumpet repertoire.<sup>1</sup> Commissions for additional works extend well into the next decade.

At present, despite widespread interest in these and other projects, information in print regarding Gillingham and his work is limited. One

---

<sup>1</sup>James Batcheller, *Personal Correspondence from Fred Mills*, via email, October 12, 1999.

master's thesis provides an analysis of Gillingham's *Prophecy of the Earth*, along with a brief biological sketch of the composer.<sup>2</sup> That analysis has since appeared in a national journal.<sup>3</sup> Accolades for two of Gillingham's works, *Heroes, Lost and Fallen* and *Serenade, Songs of the Night* appear in several of a collection of reviews of compositions that have recently become standard to the wind band repertoire. That collection is comprised of recommended literature solicited from a panel of professional conductors and educators.<sup>4</sup> In another recent article, David Maccabee lists *Heroes, Lost and Fallen* along with Gillingham's *Concertino for 4 Percussion and Wind Ensemble* and *Apocalyptic Dreams* among recent works he recommends to band conductors. Maccabee asserts that "David Gillingham is one of the great band composers of the 1900s."<sup>5</sup> One dissertation in progress proposes a biography of the composer with an examination of three early works.<sup>6</sup> Essays accompanying recordings tend to be brief and in the form of program notes, usually

---

<sup>2</sup>Neal Schnoor, "An Analysis of David Gillingham's *Prophecy of the Earth*," M.M. Thesis, University of Nebraska, Lincoln, 1996.

<sup>3</sup>Neal Schnoor, "An Analysis of David Gillingham's *Prophecy of the Earth*," *Journal of Band Research* 34, no. 2 (Spring 1999): 63-82.

<sup>4</sup>Catherine Sell Lenzini, "Emerging Band Classics," *The Instrumentalist* 51, no. 4 (November 1996): 17-22, 27.

<sup>5</sup>David Maccabee, "Recent Works for High School Bands," *The Instrumentalist* 54, no. 7 (February 2000): 16.

<sup>6</sup>James W. McRoy, "David Gillingham, Composer and Educator: An Analysis of Three Works for Winds," D.M.A. diss. in progress, Ball State University.

provided by the composer. In light of the widespread acknowledgement and notable popularity of Gillingham's work, such a gap in research warrants additional study.

When discussing Gillingham's music, conductors and performers consistently refer to his ability to form musical and emotional connections with the listener. Fred Mills cites that ability as the means by which the trumpet concerto has already become popular among soloists and audiences alike.

Musicians and regular audiences like his compositions immediately. When the CD comes out . . . this winter it will make the rounds, I am positive of that. It will not remain dormant like so many contemporary trumpet Concerti like the Husa or Birtwhistle.<sup>7</sup>

Mills further suggests that while works by composers like Husa and Birtwhistle are worthy contributions to the repertoire, they don't appeal to the general audience outside of the university concert hall.<sup>8</sup> Dwight Satterwhite reports being impressed by Gillingham's "use of contemporary compositional techniques and his ability to produce lasting, listenable music for our idiom."<sup>9</sup> "Listenable," a term that Satterwhite clarifies to mean "enjoyable to a wide segment of the population,"<sup>10</sup> is also used to describe Gillingham's music by

---

<sup>7</sup>*Mills Correspondence*, October 12, 1999.

<sup>8</sup>*Ibid.*

<sup>9</sup>Batcheller, *Personal Correspondence from Dwight Satterwhite*, via email, October 12, 1999.

<sup>10</sup>*Ibid.*

Peter Loel Boonshaft, of Hofstra University. Like Satterwhite, Boonshaft cites Gillingham's craftsmanship as well as the accessibility of his work to audiences.

David's motivic and rhythmic development is masterful, and nothing can sound ugly the way he orchestrates it. He makes everything listenable.<sup>11</sup>

The majority of Gillingham's music is specifically programmatic, depicting a variety of topics, and includes a recent series of elegies. The composer himself suggests that it is through programs that he is able to establish connections with the listener.

The mood is very important to me, you see. I want to capture both the mood and the listener's attention. I want to draw people into a story that I'm telling. I want to get them to come into the music somehow. Now, I have written some nice, light, non-programmatic pieces but it seems as though those only get to the audience on the surface of things. I really like it when they come up to me after a performance and say, "Boy, you know I really got into that piece," and when I write something that's not associated with a story that I'm passionate about, I don't seem to get people to come in and really get into the heart of the music. I'm just guessing. And . . . the more serious the emotional content of the program, the deeper into the music the audience and performers seem to go.<sup>12</sup>

Boonshaft agrees, but is quick to point out that, despite the enormous success of Gillingham's dramatic representations, his work is nonetheless worthwhile without regard to the programmatic intent.

---

<sup>11</sup>Batcheller, *Personal Interview with Peter Loel Boonshaft*, via telephone, November 12, 1999.

<sup>12</sup>Batcheller, *Personal Interview with David R. Gillingham*, July 6, 1999, Mt. Pleasant, Michigan.

There are two kinds of responses to David's work—two kinds of listening experiences available. True, the listener who comes into the work knowing the program leaves with a heightened sense of the specific story and the emotions represented. However, a listener who comes to the work with no such prior knowledge still goes away satisfied, having heard excellent music and having acquired a sense of the flow of those emotions as well.<sup>13</sup>

Others cite Gillingham's extended melodies as being immensely appealing to audiences and performers alike. John E. Williamson, Gillingham's colleague and Director of Bands at Central Michigan University, has often referred to him as a "tunesmith,"<sup>14</sup> a distinction that the composer accepts cautiously. While he is aware and appreciative of the number of people who regard his melodies as artful, Gillingham is quick to point out that they comprise the element of his work which requires of him the greatest measure of thought and long-term effort.<sup>15</sup>

The acceptance of Gillingham's work into the repertoire is especially interesting in light of Shelley Smithwick's recent study examining levels of familiarity of works commissioned by the College Band Directors National Association. Of twenty works generated through various projects supported by the C.B.D.N.A., eleven were reported as unknown by the conductors surveyed. Only Aaron Copland's *Emblems*, Ingolf Dahl's *Sinfonietta*, and

---

<sup>13</sup>Boonshaft Interview, November 12, 1999.

<sup>14</sup>Batcheller, *Personal Conversation with John E. Williamson*, July 6, 1999, Mt. Pleasant, Michigan.

<sup>15</sup>Gillingham Interview, July 6, 1999.

Howard Hanson's *Laude* had been conducted in performance by greater than eleven percent of the conductors. Moreover, even these three had been programmed by fewer than one third of Smithwick's respondents.<sup>16</sup>

Given the previous comments by conductors and performers about the accessibility of Gillingham's music and the composer's insistence that programmatic imagery is his most effective tool, further investigation to explore possible relationships between the two is warranted. Debate over music's ability to communicate ideas or elicit emotional responses, and the extent to which it may do either, has raged for centuries. From at least as early as the greek doctrine of *Ethos* to the comparatively recent development of a branch of semiotics related to music, the search for solutions to the epistemological and methodological problems of signs and signifiers has affected all philosophical and critical discourse related to music's emotional connection with performer and listener.

In his seminal work on the topic of music aesthetics, *Emotion and Meaning in Music*, Leonard B. Meyer codifies earlier philosophical models as four interrelated positions in two realms. In the realm of the musical process, or that which constitutes musical meaning, Meyer identifies two positions: that of the "absolutist," and that of the "referentialist." The absolutist

---

<sup>16</sup>Shelley Mae Smithwick, *Familiarity of CBDNA Commissioning Projects among College Band Directors in the United States*, D.M.A. diss., The University of Oklahoma, 1999, 30-31.

perspective holds that the meaning of a musical work is purely intrinsic, to be found only within the musical materials themselves. The referentialist view is that music can also communicate extramusical meanings, such as emotions, personalities, places, and events. Most important in his discussion of the time-worn debate between proponents of the two is Meyer's observation that the absolutist and referentialist views are not mutually exclusive and that both "can and do coexist in one and the same piece of music, just as they do in a poem or a painting."<sup>17</sup> That sentiment is echoed in the previously cited remarks by Gillingham and Boonshaft.

The second realm noted by Meyer is that of human experience, specifically, the process by which musical meaning is communicated and perceived. Therein he identifies two distinct aesthetic positions. Unlike the overlapping views of the absolutist and referentialist, Meyer contends that the those of the "formalist" and "expressionist" are generally opposed to one another. The formalist finds meaning entirely among the intellectual perception and understanding of the theoretical and compositional elements of a work. The expressionist, on the other hand, believes that music evokes feelings and emotions in the listener.<sup>18</sup> The delineation between the realms

---

<sup>17</sup>Leonard B. Meyer, *Emotion and Meaning in Music*, (Chicago: University of Chicago Press, 1956). Cited in Rita Aiello, ed., *Musical Perceptions*, (New York: Oxford University Press, 1994), 6.

<sup>18</sup>*Ibid.*, 7.



of musical process and human experience is especially important to Meyer because of the confusion which often results when considering possible combinations, since both formalists and expressionists can be absolutists.

This point is important because the expressionist position has often been confused with that of the referentialist. For although almost all referentialists are expressionists, believing that music communicates through emotional meanings, not all expressionists are referentialists. Thus when formalists, such as Hanslick or Stravinsky, reacting against what they feel to be an overemphasis upon referential meaning, have denied the possibility or relevance of any emotional response to music, they have adopted an untenable position partly because they have confused expressionism and referentialism.<sup>19</sup>

Meyer identifies himself as an absolute expressionist, though the focus of his work allows for both the formalist and absolute expressionist positions. Nevertheless, his allowance that the referentialist position can coexist with that of the absolutist underscores the several ways in which Gillingham's music is considered, often concurrently. Clearly, Gillingham's proclivity for historical, biographical, and poetic programs for his work casts him as a referentialist. Simultaneously, his stated intent to evoke a general mood, rather than to excite specific feelings and emotions, aligns more closely with the view of the absolute expressionist. That alignment resonates with Meyer's suspicion of any specific verbal description of emotion as conveyed by music.

Most of the supposed studies of emotion in music are actually concerned with mood and association. . . . For several reasons the verbalizations of emotions, particularly those evoked by music, are usually deceptive and misleading. . . . Even where the report given is of

---

<sup>19</sup>Ibid.

a genuine emotional experience, it is liable to become garbled and perverted in the process of verbalization. For emotional states are much more subtle and varied than are the few crude and standardized words which we use to denote them.<sup>20</sup>

Extensive study of meaning in music has been undertaken by music theorists, comparative musicologists, and semioticians. In reviewing semiotic inquiry in music, it is important to note that the use of the terms “signifier” and “signified” as they comprise the binary elements of a “sign,” does not constitute the kind of specificity that a referentialist might imagine. Rather, the reverse is true, as Hugh J. Silverman explains.

The signifier is the word or the acoustical image, and in the strict sense it invokes a concept which corresponds to it. That a particular signifier corresponds to a particular signified is entirely ‘arbitrary.’ There is no necessity that a given signifier will have a particular signified. . . . Signification arises out of the relating of a signifier to one or more signifieds which are present in a sentence, discourse, language, or cultural context.<sup>21</sup>

In her essay, “Signs, Symbols and Expressive Elements in the String Quartets of Dmitri Shostakovich,” Ester Sheinberg shuns attempts to objectify music study purely to justify the research itself. We “develop almost pathologically scientific aspirations,” she asserts, in pursuit of statistical reliability for the sake of respectability alone, thus impeding our “search for the meaningful truth reflected in the wholeness of the communicational

---

<sup>20</sup>Ibid., 10-11.

<sup>21</sup>Hugh J. Silverman, ed., *Introduction to Cultural Semiosis*, (New York: Routledge, 1998), 2-3.

potential of music.”<sup>22</sup> Sheinberg further questions the validity of the argument that all music perception is relative to pre-learned associations. She suggests that an alternative methodology for musical-semiotic inquiry must recognize the potential reaction of the individual to isolated musical phenomena, assuming that humans can recognize absolute attributes of sound by means of our “normal sound-scope.” That is, high-pitched phenomena such as bird-song are regarded as “high” relative to the fixed point of reference provided by the sound of the individual’s own voice.<sup>23</sup>

Jean-Jacques Nattiez, on the other hand, asserts that there is no basis for the assumption that any such associations are natural. He cites Robert Francès’ reminder that “before getting any musical education, children do not in any way situate high and low sounds in space.”<sup>24</sup> When they do make associations, they will make them according to their surroundings.<sup>25</sup> Nattiez points out that in Greek, Arab, and Jewish music traditions, the concept of

---

<sup>22</sup>Ester Sheinberg, “Signs, symbols and expressive elements in the String Quartets of Dmitri Shostakovich,” in *Musical Semiotics in Growth* ed. Eero Tarasti (Bloomington, Indiana: Indiana University Press and International Semiotics Institute, © 1996), 568-9.

<sup>23</sup>*Ibid.*, 569.

<sup>24</sup>Robert Francès, *La perception de la musique* (Paris: Vrin., 1958), 310. Cited in Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton, NJ: Princeton University Press, ©1990), 122.

<sup>25</sup>The author is reminded of the young daughter of a colleague who explained that her father’s voice seemed “high” in relation to her own because he was so much taller than she.

"high" versus "low" is the reverse of the western concept.<sup>26</sup> Martina Elicker expands on Nattiez' observation by pointing out that the same is true of Greek, Arab, and Jewish notions regarding the implications of diminished seventh chords resolving to major triads.<sup>27</sup> Elicker's observation is especially relevant to the present study given Gillingham's predilection for extensive manipulation of diminished seventh chords.<sup>28</sup>

Nattiez reasserts the notion that "we can, of course, acknowledge that many meanings that we perceive as 'natural' are the result of codified systems to which we have become acculturated."<sup>29</sup> Support for that position comes from many sources. Educational psychologist Robert Gagné imagined a four-tiered hierarchy of perception in which all learning is sequenced, relating the unknown to the known.<sup>30</sup> Edwin Gordon applied Gagné's principles to music education by developing a sequence for learning music through which inferences about unfamiliar materials arise from discriminations among

---

<sup>26</sup>Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton, NJ: Princeton University Press, ©1990), 122.

<sup>27</sup>Martina Elicker, *Semiotics of Popular Music, The Theme of Loneliness in Mainstream Pop and Rock Songs* (Tübingen: Gunter Narr Verlag Tübingen, 1997), 18.

<sup>28</sup>Neal Schnoor, "An Analysis of David Gillingham's Prophecy of the Earth," *Journal of Band Research* 34, no. 2 (Spring 1999): 65. and preliminary analyses by the author of other works by Gillingham.

<sup>29</sup>Nattiez, 123.

<sup>30</sup>Robert M. Gagné, *The Conditions of Learning*, (New York: Holt, Rinehart and Winston, Inc., 1965). Cited in Stanley L. Schleuter, *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences*, 2nd ed., (New York: Schirmer Books, 1997), 24-25.

those that are familiar.<sup>31</sup> Stephen Greenblatt describes a system of cultural constraint and mobility that acts to mold a “cultural inheritance” active from one generation to the next.<sup>32</sup> With regard to culturally informed performances by individual musicians, Michael Rogers has described a “Communication Chain for Musical Performance” which is acted upon by a sequence of interrelated events and conditions in order to mold successive interpretations over time. According to Rogers’ model, an interpretation of any work develops along a chain from the composer, through the performer, and to the listener. Along the way, the interpretation is acted upon by the interpreter’s value system, life experience, aural skills, genetic make-up, technique, and by “aural stockpiles” which represent all previous listening and performing experiences.<sup>33</sup>

Sheinberg’s objections notwithstanding, several empirical studies have been undertaken to measure listener responses to more interpretive aspects of music in real time. Clifford K. Madsen, Ruth V. Brittin, and Deborah A.

---

<sup>31</sup>Edwin E. Gordon, *Learning Sequences in Music*, (Chicago: GIA Publications, Inc., 1993). Cited in Stanley L. Schleuter, *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences*, 2nd ed., (New York: Schirmer Books, 1997), 30-34.

<sup>32</sup>Stephen Greenblatt, “Culture,” in Frank Lentricchia and Thomas McLaughlin, eds., *Critical Terms for Literary Study*, 2nd ed., (Chicago: University of Chicago Press, 1995), 225-32.

<sup>33</sup>Michael R. Rogers, “Aural Stockpiles” (lecture given at the Conference on Musical Imagery of the International Society for Systematic and Comparative Musicology, Oslo, Norway, June 1999), author’s personal collection.

Capparella-Sheldon used a Continuous Response Digital Interface (CRDI) in an attempt to quantify the "aesthetic experience." Subjects were asked to listen to an excerpt from *La Boheme* while simultaneously manipulating the dial of the CRDI to indicate their perceived level of aesthetic response.<sup>34</sup> Capparella-Sheldon had previously mounted a similar investigation, using the CRDI to measure listeners' perceived aesthetic experiences while listening to a recording of Holst's *First Suite in E<sup>b</sup> for Military Band*.<sup>35</sup> Capparella-Sheldon found few differences in response between musicians and non-musicians. Results from both studies suggested certain collective responses to what subjects perceived as aesthetic experiences, with several peak experiences noted for all subjects in each study. Madsen and William E. Frederickson used the CRDI to replicate an earlier study measuring listeners' perceptions of tension in a listening example.<sup>36</sup> Results of this and a later study by Frederickson<sup>37</sup> indicated greater variability in subjects' perceptions of tension

---

<sup>34</sup>Clifford K. Madsen, Ruth V. Brittin, and Deborah A. Capparella-Sheldon, "An Empirical Method for Measuring the Aesthetic Experience to Music," *Journal of Research in Music Education* 41, no. 1 (Spring 1993): 57-69.

<sup>35</sup>Deborah A. Capparella-Sheldon, "Self-Perception of Aesthetic Experience Among Musicians and Non-Musicians in Response to Wind Band Music," *Journal of Band Research* 28, no. 1 (Fall 1992): 57-71.

<sup>36</sup>Clifford K. Madsen and William E. Frederickson, "The experience of musical tension: A replication of Nielsen's research using the Continuous Response Digital Interface," *Journal of Music Therapy* 30, No. 1 (1993): 46-63.

<sup>37</sup>William E. Frederickson, "A Comparison of Perceived Musical Tension and Aesthetic Response," *Psychology of Music* 23 (1995): 81-87.

than of aesthetic response.

The issue of time and the effect of “becoming” on the listener’s perception of a work as it progresses in real time has been described by Eero Tarasti as a set of multi-tiered paradigms based on memory, creativity, and expectation.<sup>38</sup> In the case of a first hearing of a classic rondo form, for example, each successive section of the form is heard in relation to what has come before and what might be expected to come next. Thus, the return of the “A” theme is never heard more than once under a single set of conditions. Given Rogers’ description of heredity as it affects interpretation, Tarasti’s paradigms would seem to operate on the performer as well.

However disparate the philosophical grounding of these sources, it seems that all would agree that an interpretation of imagery can be informed by the material that surrounds it. Sheinberg, for example, suggests that Shostakovitch’s images of fear and pain in his string quartets can be understood by the materials present in those works themselves, as the composer provides materials within them which define their own language.<sup>39</sup> As such, it seems reasonable to conclude that an interesting discussion of musical symbolism may arise from analyses of similar works of a single composer, especially if the intended similarities are in the realm of

---

<sup>38</sup>Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: University of Indiana Press, 1994), 63-65.

<sup>39</sup>Sheinberg, 578-83.

dramatic imagery.

Three recent elegies by David Gillingham have, according to him and to those who have performed them, had an especially strong impact on audiences. These are *Waking Angels*, an AIDS elegy inspired by the poem "Mercy," by Olga Broumas; *A Light Unto the Darkness*, an elegy for the victims of the Murrah Complex bombing in Oklahoma City in 1995; and *A Crescent Still Abides*, an elegy for Princess Diana of Wales, Catholic missionary Mother Theresa, and conductor Sir Georg Solti, inspired by the poetry of Emily Dickinson. This document undertakes an analysis of each of the three elegies in light of the composer's stated intended program for each and to observe commonalities in materials used to signify program elements. To that end, an individual chapter is devoted to each work. Each of these includes information regarding the origins of the work, commentary from the composer and commissioning agent and any source material referred to or quoted by the composer in the work, and the analysis. Each chapter concludes with a formal diagram of the work.

The document additionally intends to serve the conducting community by offering a useful tool in the study of Gillingham's works for band and wind ensemble. Because the composer describes his compositional process as "intuitive and subjective, each telling a story,"<sup>40</sup> the analyses are

---

<sup>40</sup>Batcheller, *Personal Interview with David R. Gillingham*, July 2, 1998, Mt. Pleasant, Michigan.



presented in narrative form, describing the compositional elements as a conductor or listener might first encounter them. The narrative descriptions of *A Crescent Still Abides* and *A Light Unto the Darkness* incorporate the intended images and moods described by the composer in detailed notes included in the scores to those two works. As no such information is provided in the case of *Waking Angels*, the description of that work's imagery is more largely based on the author's conclusions and subsequent discussions with the composer.

Certain elements of Gillingham's symbolic language derive from his manipulation of harmonic materials. Tools used to identify and compare those materials include Walter Piston's *Harmony*, Stefan Kostka and Dorothy Payne's *Tonal Harmony, with an Introduction to Twentieth-century Music*, Kostka's *Materials and Techniques of Twentieth-century Music*, and Joseph Straus' *Introduction to Post-Tonal Theory*. For purposes of clarity, octatonic materials are described according to Straus' three defined octatonic collections, in which the twelve enharmonic pitch-classes, arranged chromatically from C

up to B, are represented by the integers 0 through 11.<sup>41</sup>

Collection 1: [1, 2, 4, 5, 7, 8, 10, 11]

Collection 2: [2, 3, 5, 6, 8, 9, 11, 0]

Collection 3: [0, 1, 3, 4, 6, 7, 9, 10]

Musical examples are notated at sounding pitch unless otherwise indicated.

A final chapter identifies common elements of intended imagery, compositional elements used, and how those relate to one another.

Transcripts of the author's personal interviews with Dr. Gillingham are appended in order that the conducting community may appreciate his genuinely effusive personality. Additional appendices include errata, a current listing of the composer's works, and a bibliography.

---

<sup>41</sup>Joseph N. Straus, *Introduction to Post-Tonal Theory*, (Englewood Cliffs, N. J.: Prentice Hall, 1990), 97.

## CHAPTER TWO

### *Waking Angels*

#### **Origins and Inspiration**

In 1989, Gillingham was awarded a commission by the National Association of College Wind and Percussion Instructors (NACWPI) for a piece to be presented at the 1990 convention of the Music Educators National Conference in Washington, D.C. The terms of the NACWPI prize stipulated that the new work be scored for thirteen winds and percussion in any combination.<sup>42</sup> By coincidence, both the faculty brass and woodwind quintets from the University of Georgia had been selected to perform at that conference as well. Gillingham's *Serenade for Winds and Percussion* was therefore scored for double wind quintet and three percussion, one of the percussionists doubling on piano. After a review of the work, the Georgia wind faculty asked Dwight Satterwhite, then Georgia's Associate Director of Bands, to conduct the piece. Satterwhite, after meeting the composer for the first time at the MENC convention, began a commissioning project with Gillingham for the University of Georgia Bands. Satterwhite writes,

I was very impressed by David's musical ideas and use of different timbral combinations to achieve colors not usually heard in the band repertoire. His orchestration techniques were also

---

<sup>42</sup>Batcheller, *Personal Correspondence from David R. Gillingham*, via email, October 31, 1999.

intriguing and I therefore wanted to see how he would write for a larger ensemble. I was also very impressed with David's understanding of percussion and his use of this very poorly used section to enhance his music.<sup>43</sup>

Subsequently, an ensuing commission produced *Apocalyptic Dreams*, scored for large wind ensemble and premiered by the University of Georgia Symphonic Band in 1995. The success of these two pieces solidified what has become a continuing, productive relationship between David Gillingham and the University of Georgia Bands.

Shortly following the first performance of *Apocalyptic Dreams*, the University of Georgia was selected as the site for the 1997 national convention of the College Band Directors National Association. As hosts, the UGA Bands were invited to perform on the convention program. For that occasion, Dwight Satterwhite again called upon David Gillingham for a new work. The result of this second project was *Waking Angels*, an elegy for the victims of acquired immunodeficiency syndrome (AIDS). The instrumentation of *Waking Angels* is similar to that of the *Serenade*, with the addition of piano, harp, and double bass. Satterwhite recalls how the format of the piece was conceived:

I did not suggest any topic or format for any of our commissions. My policy has been to give the composer a free hand in deciding inspiration, instrumentation, form, etc. For *Waking Angels*, I had just suggested that with the premiere taking place at the CBDNA conference, a chamber work would have terrific appeal to

---

<sup>43</sup>Satterwhite Correspondence , October 12, 1999.

those attending and would therefore receive a number of immediate performances. He actually had the option to write a full ensemble work.<sup>44</sup>

Satterwhite further comments,

We are always looking for additions to our standard chamber repertoire. The *Serenade* . . . was such a success, I had no doubt that a new chamber work by Gillingham would be a hit. We discussed the format . . . including instrumentation. He was very pleased with the addition of harp to *Apocalyptic Dreams*--an instrument not included in the original manuscript--and liked it so much he decided to include it in *Angels*.<sup>45</sup>

For Gillingham, the commission provided an opportunity to return to the dimensions of the *Serenade for Winds and Percussion*, and to complete a project that he had temporarily set aside.

The idea for *Waking Angels* came about as the result of another commission which never quite materialized. There was a group in St. Louis that wanted an AIDS piece to coincide with the presentation of the giant quilt that was to appear there. Some time went by after the initial contact and I hadn't heard anything so I called the guy back and he said it would be another year before the project was ready. So I waited and waited and didn't hear; so I called again. This time he said they weren't sure the funding would appear so I told him I would have to bow out. But I really wanted to write the piece. So when Georgia contacted me about a piece that could be like my *Serenade for Winds and Percussion* in scope and instrumentation, I went forward with the project for them.<sup>46</sup>

To find inspiration for the subject, Gillingham searched for poetry

---

<sup>44</sup>Ibid.

<sup>45</sup>Batcheller, *Personal Correspondence from Dwight Satterwhite*, via email, November 2, 1999.

<sup>46</sup>Gillingham *Interview*, July 2, 1998.

about AIDS and its victims that might yield a message which reflected his own feelings about the disease.

I wondered what poetry was out there on AIDS, so I went to the card catalogue online at the CMU Library and looked at everything they had. There's quite a lot out there and so much of it is very graphic of all the horrible things the victims of the disease go through, and some is downright gruesome. Which is not the way I wanted to compose, you know? It would be perfectly valid, but I was looking for a different image. And then I found this one in a collection and I thought, how beautiful! This is the way I want to depict this.<sup>47</sup>

The poem he found was "Mercy," by Brandeis University poet laureate Olga Broumas.

### Mercy

Out in the harbor breaths of smoke  
are rising from the water, sea-smoke  
some call it or breath of souls,

the air so cold the great salt mass  
shivers and, underlit, unfurls the ghosts  
transfigured in its fathoms, some

having died there, most aslant  
the packed earth to this lassitude,  
this liquid recollection

of god's eternal mood. All afternoon  
my friend counts from her window  
the swaths like larkspur in a field of land

as if she could absorb their emanations  
and sorting through them find the one  
so recent to my grief, which keeps,

---

<sup>47</sup>Batcheller, *Personal Interview Conducted with David R. Gillingham*, Chicago, Illinois, December 18, 1998.

she knows, my eyes turned from the beach.  
She doesn't say this, only, have you seen  
the sea-smoke on the water, a voice absorbed

by eyes and eyes by those  
so close to home, so ready to resume  
the lunge of a desire, rested and clear of debris

they leave, like waking angels rising  
on a hint of wind, visible or unseen, a print,  
a wrinkle on the water.

"Mercy" by Olga Broumas.

From *Perpetua*, published by Copper Canyon Press, Port Townsend, Washington.

copyright ©1989 by Olga Broumas.

Used by kind permission of Ms. Broumas and the Publisher.

Gillingham's first inclination was to title his work with the complete line, *Waking Angels Rising on a Hint of Wind*. However, unable to obtain permission from the poet in time for the completion of the piece, he used only the fragment that became the published title, *Waking Angels*.<sup>48</sup>

### The Score

Similar in size to the *Serenade for Winds and Percussion*, the slightly expanded instrumentation of *Waking Angels* is comprised of piccolo, flute, B<sup>b</sup> soprano clarinet, bass clarinet, bassoon, two B<sup>b</sup> trumpets, two horns in F, trombone, tuba, double bass, harp, and piano. Six players are required to staff the percussion battery. The timpani part calls for five drums: 20", 23", 26", 29",

---

<sup>48</sup>Ibid.

and 32". The remaining distribution of materials is Percussion I: bells and xylophone; Percussion II: vibraphone, large suspended cymbal, crash cymbals, metal police whistle, and large tam-tam; Percussion III: crotales, chimes, medium tam-tam, and five hanging metal plates of different sizes; Percussion IV: marimba and four bass drums of different sizes; Percussion V: bass marimba, snare drum, and four metal brake drums of different sizes.

The C score uses traditional western notation almost exclusively, the only exception being an indication for microtonal pitch bending in the solo flute. Several other special effects are called for, including bowing the crotales, thumb rolling bass drums in the manner of a tambourine, muting the lowest bass drum with a towel, and rapid "swishing" across the bars of the vibraphone to produce a light tremolo. At times, the woodwinds sing wordless passages and brasses blow unpitched air through their horns. Descriptive markings in the score and specific notes in the preface to the score guide the conductor in appropriate interpretation of these effects.

### **Unifying thematic material**

The main unifying technique in the piece is the ongoing quotation, variation, and mutation of the hymn tune, "Softly and Tenderly, Jesus is



## Calling," by Will Lamartine Thompson.

### Example 2.1

Soft - ly and ten - der - ly Je - sus is call - ing. Call - ing for you and for me;  
Time is now fleet - ing the mom - ents are pass - ing. Pass - ing from you and from me;

See, on the por - tals He's wait - ing and watch - ing. Watch - ing for you and for me. Come  
Shad - ows are gath - er - ing. death beds are com - ing. Com - ing for you and for me.

home. Come home, come home, come home. Ye who are wea - ry, come home;

Ear - nest - ly, ten - der - ly. Je - sus is call - ing. Call - ing, 'O sin - ner, come home!

"Softly and Tenderly, Jesus is Calling."  
Words and Music by Will L. Thompson.  
Published in *Sparkling Gems, Nos. 1 and 2*.  
Will L. Thompson and Co., Chicago, 1880.

While Gillingham's quotations of the hymn are all fragments, the most complete are variations of the initial phrase, to which the hymn's title is set.

## Descriptive Analysis

In the program notes at the front of the score, Gillingham describes his intent to evoke certain emotions and images related to AIDS through treatment of the hymn:

Through the imagery of music, *Waking Angels* emanates(sic) the mysteriousness, the pain, and the ruthlessness of the disease. But it also provides us with the warmth and comfort of hope and the peace of eternity. One may recognize fragments of the old hymn, "Softly and Tenderly, Jesus is Calling," by Will Thompson which serves to unify the work. To me, this tune is nostalgic, having grown up among the ambience of old Gospel hymns. I have found the melody and text comforting over the years. The hymn motive goes through a degenerative process in the work paralleling the nature of the disease. My purpose in using the hymn tune is not necessarily religious. It simply provides a source of reflection--to personally draw the listener into the music and toward a closer understanding of the pain and suffering of mankind.<sup>49</sup>

The notes provide a relatively clear picture of the emotions the composer is trying to convey. Additional discussions between the author and the composer have revealed some general goals for programmatic imagery.<sup>50</sup> Gillingham's intent is to portray the course of the disease from start to finish and beyond the victim's death, dealing with the effects of AIDS on those who suffer from the illness as well as the family and friends who survive them. To that end, Gillingham set out to present an image of the individual's

---

<sup>49</sup>David R. Gillingham, *Waking Angels*, Greensboro, North Carolina: C. Alan Publications, 1997, frontispiece.

<sup>50</sup>Note: all imagery presented herein arises from discussion with the composer. Those specifically identified by him are so noted. All others have been discussed with him and are confirmed by him to be aligned with the program of the piece.

struggle with the disease, mentally, physically, and spiritually. In the end, the composer intends images of hope for a cure, and of the release from suffering that comes with death.<sup>51</sup>

*Waking Angels* is constructed in three large sections that are connected by two shorter periods of transition. The composer's description of imagery in the work coincides with that formal scheme.

The thirty-measure introduction represents the earliest stages of AIDS. Fragments of materials that come into prominence later in the work suggest by their appearance here that the victim is becoming aware of the effects of the illness and is preparing for what is to come. The title phrase of the hymn tune, "Softly and Tenderly, Jesus is Calling," and the hesitant fragments in which it is presented suggest an awareness of the inevitable course and outcome of the disease.

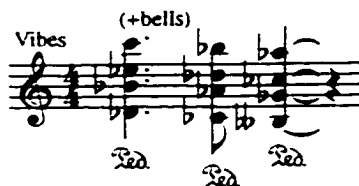
The work opens with the first of many fragmented presentations of Thompson's hymn tune. It is harmonized in parallel combinations of closely

---

<sup>51</sup>Gillingham Interview, July 6, 1999.

related, but uncommonly paired major chords.

**Example 2.2: Bells & Vibraphone, m. 1**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The opening chord, comprised of major sixths separated by a fourth, is identified by the composer as a combination of G<sup>b</sup> and A<sup>b</sup> major triads, minus the roots. Gillingham describes this chordal relationship as pandiatonic, as opposed to polychordal.

To be truly polytonal or polychordal you have to have two chords that would not be in the same key together. But, as in a lot of Aaron Copland's sonorities, you can have two chords that would be in the same key but wouldn't normally be used together, like the V and the IV chord. And if you score it right, you get that pandiatonic sound . . . and when you look at those opening chords in the percussion you find exactly the kind of pandiatonic combinations I've been talking about . . . and of course if we're in D<sup>b</sup>, those are the IV and V chords.<sup>52</sup>

Consequently, the sonorities that follow in parallel motion can then be described as combinations of F<sup>b</sup> and G<sup>b</sup>, and E<sup>b</sup> and F<sup>b</sup>. The descending root movement begins the degenerative process referred to by the composer.

---

<sup>52</sup>Gillingham *Interview*, July 2, 1998.

Further harmonic degeneration is immediately continued by the low brass, which introduce another important feature in Gillingham's harmonic vocabulary, polymodality. The initial split-member F<sup>#</sup> minor-diminished triad is slowly transformed to an F major-augmented triad as the trombone completes its slow glissando to F<sup>#</sup>. The glissando falls short of completing the hymn's head motive, begun in example 2.2 ("Softly and tender . . .").

**Example 2.3: Low Brass, mm. 1-3**

The musical score for Example 2.3 shows three staves: muted horns, muted trombone, and muted tuba. All parts are in 4/4 time and marked with a piano (*pp*) dynamic. The muted horns play a sustained chord. The muted trombone plays a slow glissando from F<sup>#</sup> to F. The muted tuba plays a sustained chord. The initial harmony is labeled F<sup>#</sup>m-dim and the final harmony is labeled FM-aug.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

These first two events provide a glimpse of the range of harmonic materials that Gillingham exploits in this work, especially when presenting fragments of Thompson's hymn tune. The composer's commentary on pandiatonic relationships, while insightful as to the origins of the materials used, doesn't discriminate among closely related examples to the extent that they often present subtle differences in harmonic shading. Moreover, that

different shades are meant to represent diverse moods and events aligned with the program of the work suggests a need for finer delineation. The diatonic nature of the opening chords does not make them any less combinatorial, especially given Gillingham's remarks. Even considered individually, they are best described as diatonic polychords. The parallel motion of the figure, even with the prescribed pedalling of the vibraphone, results in a gradual thickening of chromaticism that leads smoothly into the ensuing split-member triads (example 2.3).

The first thirty-four measures of the piece feature numerous examples of shifting modality, principally centered around  $G^b$  (or  $F^\sharp$ ), which is first suggested to be an important tonal reference by the timpani roll in measure 4. The importance of  $G^b$  is confirmed by its continued presence. However, its significance is clouded as the  $G^b$  major triad combines and alternates with several other sonorities in the opening passages of the work. For instance,  $G^b$

and F major are alternately presented in the entrance of the harp.

**Example 2.4: Harp, mm. 5-6**

Harp

*pp*

*pp*

Gb F Gb F Gb F

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Four bars later the G<sup>b</sup> sags and nearly evaporates in the low brass gesture at measure 10.

**Example 2.5: Low Brass, mm. 9-10**

muted horns

*f* *ppp*

muted trombone

*f* *ppp*

muted tuba

*f* *ppp*

Am Gbm etc.  
Gb F

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Between these harmonically clouded gestures, the hymn tune continues to be presented in altered fragments. The entrance of the piano right hand extends the beginning of the hymn tune one syllable further ("Softly and tenderly...") creating anticipation for the completion of the phrase.

**Example 2.6: Piano, mm. 6-7**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

At measure 13 the muted brass finally complete the first phrase of the hymn, harmonized in a parallel sequence of polychords comprised of major triads separated by a tritone. The parallel motion is interrupted in measure 15 (beat 2) as the lower triad is dropped an additional half-step, thus separating it from the triad above by a perfect fifth. The comparatively open harmony of the perfect interval highlights the extension of the phrase ("Jesus is calling,") as rhythmic motion is augmented. The uppermost voice follows the original melodic line until the last two notes, which are lowered by an additional half-



step. As a result of this shift, the last polychord in the passage, G<sup>b</sup> major over C major, is the inversion of the polychord with which the passage began. As the hymn tune degenerates melodically, the juxtaposition of first polychord to last gives symmetry to the progression.

**Example 2.7: Brass, mm. 13-18**

Brass instruments (Tpts/Hn I and Hn 2/Trb/Tuba) play a series of chords. The dynamic markings are *pp* and *morendo*. The articulation is *muted*. The chord symbols below the staves are: C/F#, Bb/E, Ab/D, G/D, Ab/D, Bb/Eb, Ab/D, Fb/Bb, and Gb/C.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The unusual harmonic treatment of the hymn is framed within unifying G<sup>b</sup> and C major arpeggios, which prepare and accompany the tune.

**Example 2.8 Piano, mm. 11-18**

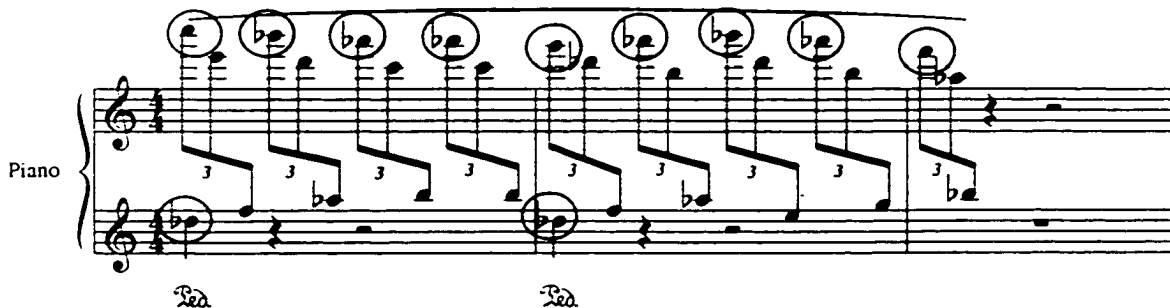
Piano instruments play a series of chords. The dynamic markings are *pp* and *morendo*. The articulation is *muted*. The chord symbols below the staves are: Gb and C.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

An anxious, murmuring quality is achieved in this passage through the use of low trills alternating between flute and clarinet, and deepened further by a grumbling, sporadic duet between bass clarinet and bassoon.

At measure 19, the first and third of the opening chords return in the melodic percussion, with the chimes taking over the line previously played by bells ("Softly and..."). The C at the top of the opening chord is suspended in the bells and then taken up by the singers. The momentary purity of the unison C is clouded as the sung pitch quietly splits into a chromatic diad through the addition of a D<sup>b</sup>. What initially appears to be a return of the first phrase of the tune now emerges in the top voice of the arpeggiated piano figure while the D<sup>b</sup> continues to assert itself softly in the left hand.

**Example 2.9: Piano, mm. 23-25**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

A short transitional figure in the horn and tuba returns chromatically

to the combined G<sup>b</sup> and A<sup>b</sup> major chords from the beginning of the work, maintaining the static C/G<sup>b</sup> harmonic underpinning of this opening section. Gillingham combines the sustained diatonic polychord in the muted brass and marimba tremolo with alternating G<sup>b</sup> and A<sup>b</sup> major arpeggios, first in the piano and then in the harp.

The oboe plaintively completes the phrase begun by the piano (example 2.9) revealing it to be not the first but the last phrase of the hymn tune ("Calling, 'O sinner, come home'"). The oboe line falls short of completing the phrase, sustaining and releasing on the penultimate pitch.

**Example 2.10: Oboe, mm. 27-29**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The G<sup>b</sup> and A<sup>b</sup> components of this passage continue uninterrupted. The lower triad in the arpeggios and the lowest voices, including the double bass, firmly ground that part of the accompaniment in G<sup>b</sup>. At the same time, the oboe melody and upper accompanying voices are clearly in A<sup>b</sup>. Although the

melody begun by the oboe is completed by bells and vibes on the downbeat of measure 30, the A<sup>b</sup> is obscured by the B<sup>b</sup> prominently scored in the bells. With the A<sup>b</sup> so effectively embedded in the diatonic polychord, the phrase is left to be completed in the top note of the harp glissando, allowing for the appropriate melodic return to tonic while maintaining the unifying pandiatonic sonority. Thus, the composer brings the introductory section to a nearly imperceptible close.

The rising gestures in harp and piano that appear throughout the introduction are harbingers of the aftermath of the disease, as they later become central to the concluding section of the work. They are inspired specifically by the Olga Broumas line which inspired the title of the work, "they leave, like waking angels rising on a hint of wind." The composer describes them as "little swirls of wind on the water."<sup>53</sup> An especially poignant example is the harp glissando that concludes the introduction with such subtlety as to reveal the rising figure as important while gently delaying the resolution of the phrase.

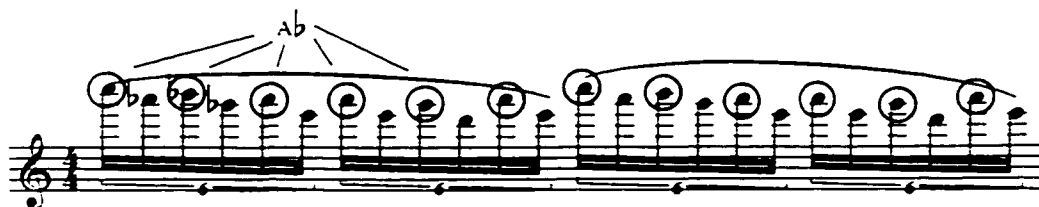
The sudden, bright arrival of C major at measure 31 begins a period of rapid transition. As the C triad gradually dies away in measures 31-32, the opening six notes of the hymn tune, echoing in the piano's right hand, fades away as well. The strength of the tune's presence is diminished by close

---

<sup>53</sup>Gillingham *Interview*, July 2, 1998.

modal counterpoint.

**Example 2.11: Piano right hand, m. 31**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The transitional passage in measures 31 through 46 represents the body's initial struggle to resist the worst symptoms of AIDS. Disjunct figures of varying dissonance, covering extremes of register and dynamics, now intrude upon the previously docile mood toward gradually building harmonic tension and textural density. The first such figure is the solo bass clarinet's sudden reassertion of its earlier quiet, grumbling figures (mm. 14-17) in measure 34.

**Example 2.12: Bass Clarinet, m. 34**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The bass clarinet is joined by the piccolo in an unusual pairing, further heightening the tension.

**Example 2.13: Piccolo & Bass Clarinet, m. 36**

Example 2.13 shows a musical score for two instruments: Piccolo and Bass Clarinet. The Piccolo part is written on a single staff in treble clef, featuring a series of eighth notes with a dynamic marking of *f* (forte). The Bass Clarinet part is written on a single staff in bass clef, also featuring a series of eighth notes with a dynamic marking of *f*. The two parts are aligned vertically, showing a close relationship between the two instruments in this measure.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Bass clarinet is replaced by piano and xylophone, which join the piccolo to emphatically complete the series of intrusive gestures.

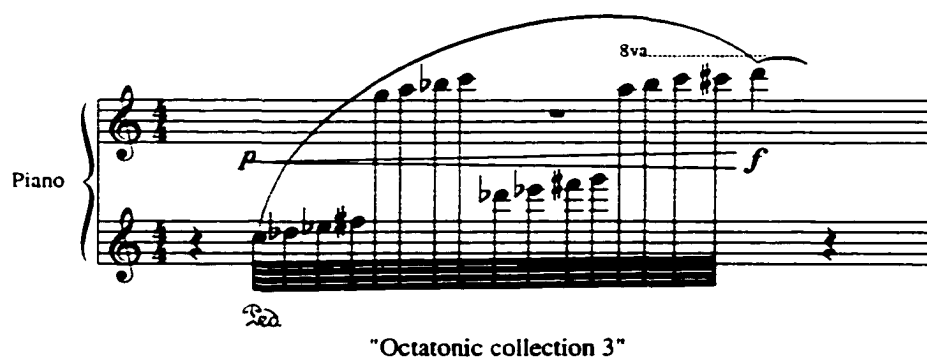
**Example 2.14: Piccolo, Piano, & Xylophone, mm. 37-38**

Example 2.14 shows a musical score for three instruments: Piano/Xylo/Picc. The score is written on a single staff in treble clef. The Piano/Xylo/Picc part is written on a single staff, featuring a series of eighth notes with a dynamic marking of *fff* (fortissimo). The score is aligned vertically, showing a close relationship between the three instruments in these measures.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

In contrast to the introduction, many tonal combinations in this section are more chromatically polychordal and polytonal. Notable gestures are comprised of octatonic collections, some built on discreet diminished seventh chords. The piano figure in measure 35 represents all but one pitch of what Joseph Straus calls "Octatonic Collection 3."<sup>54</sup>

**Example 2.15: Piano, m. 35**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Octatonic Collection 2 appears in measure 37, where the sudden attack from woodwinds and piano is partially sustained in the muted brass. The collection derives from the B diminished seventh in the piano right hand, stacked

---

<sup>54</sup>Straus, 97 (Cf. Chapter One, page 13).

above the F<sup>#</sup> diminished seventh in the piano left hand.

**Example 2.16: Piano, m. 37**

The image shows a musical score for a piano piece, measure 37. It consists of two staves. The right staff is in treble clef and contains a B<sup>°</sup>7 chord. The left staff is in bass clef and contains an F<sup>#</sup>°7 chord. The word "Piano" is written to the left of the staves. The dynamic marking "ffz" is placed between the staves. Below the left staff, the text "no ped." is written. The title "Octatonic Collection 2" is centered below the staves.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Gillingham has indicated that he didn't set out to pursue octatonic writing specifically, rather that his octatonic materials are an outgrowth of his stacking of diminished seventh chords.

Sometimes I'm looking for something that's more palatable to the ear than dense, and then sometimes I'm looking for something more dissonant. But I don't know if there's a general plan or not. In recent years I've done a lot with just putting one diminished seventh on top of another diminished seventh and experimenting around with those, and sometimes getting them together so that they kind of form a cluster. You can use all three of them if you space them with a major third in between.<sup>55</sup> So it is intentional on my part to use that collection. But that particular stacking is a favorite of mine.<sup>56</sup>

---

<sup>55</sup>Gillingham Interview, July 2, 1998.

<sup>56</sup>Gillingham Interview, December 18, 1998.



The muted bass drum figure that begins in measure 37 suggests a heart beat. The gesture is repeated and, as the passage increases in density, becomes stronger and more insistent.

**Example 2.17: Bass drum, m. 37**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Gillingham has taken care to frame the heartbeat figure orchestrationally between outbursts from the winds and brake drums. It is intentional on his part that the pattern of stress from strong to weak in a triplet rhythm at this tempo closely approximates the rate and rhythm of a healthy adult human heart beat.<sup>57</sup> The heartbeat figure increasing in intensity and speed through the ensuing passages correlates to the body building up strength to “do battle with the disease.”<sup>58</sup>

Activity and tension continue to build as the head motive of the hymn

---

<sup>57</sup>Gillingham Interview, July 6, 1999.

<sup>58</sup>Ibid.

tune ("Softly and tenderly") appears in the right hand of the piano, and in the voices. The syncopated, five-beat head motive is layered asymmetrically over polyrhythmic, polychordal arpeggios that swell forth in harp, vibraphone, and piano's left hand.

**Example 2.18: Singers, Piano, Harp, & Vibraphone, m. 40**

The musical score for Example 2.18, m. 40, consists of three staves. The top staff, labeled "Singers + Piano RH (8va)", shows a melodic line with a syncopated, five-beat head motive. The middle staff, labeled "Vibes/Harp", shows a polyrhythmic, polychordal arpeggio pattern that swells forth. The bottom staff, labeled "Piano L.H.", shows a similar polyrhythmic, polychordal arpeggio pattern. The score includes dynamic markings such as *p* and *f*, and chord symbols like B Maj and D°. The notation is in 4/4 time, with a key signature of one flat (B-flat).

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Adding to the asymmetric texture of the head motive and arpeggiated accompaniment, the heartbeat gesture is joined in counterpoint by the double

bass.

**Example 2.19: Bass drum & Double bass, mm. 41-42**

The musical score for Example 2.19 shows two staves. The top staff, labeled 'Dbl Bass', contains a melodic line with notes and rests, marked with 'arco' and 'pizz' (pizzicato) and includes triplet markings. The bottom staff, labeled 'Bass drum', contains a rhythmic pattern of eighth and sixteenth notes, also marked with triplet markings.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Rhythmic momentum and texture intensify until an explosive attack in bass drums and tam-tam announce the arrival of what turns out to be the next large section of the piece.

The passages between measures 47 and 208 comprise what might best be described as a relatively stable period of instability. The shifting meters, tempi, and timbral colors produce cycles of conflict that continually build and regroup. The four-note motive that launches this section is a modified inversion of the intrusive gesture cited in example 2.14 and, for purposes of

this analysis, will be called the Conflict motive.

**Example 2.20: "Conflict Motive:" Piccolo, Bass clarinet, Bassoon, & Piano, m.47**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The Conflict motive is spun out immediately amidst shifting asymmetric meters. The ascending tritone between the motive's outer pitches recalls the static G<sup>b</sup>/C harmonic underpinnings of the introduction, continuing the conflict between the two tonal centers.

**Example 2.21: Piano, Bass clarinet, & Bassoon, mm. 51-52**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The fanfare figure that follows in the upper brass develops from the germ of the Conflict motive. In measure 60, the motive reaches upward, extending the interval between the third and fourth notes from a minor third to a tritone. The figure falls as it has risen, returning to the sustained unison C.

**Example 2.22: Trumpets & Horns, mm. 59-61**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The fanfare is rhythmically augmented and extended intervallically another upward half-step and tritone leap in sequence, before returning to C.

**Example 2.23: Trumpets & Horns, mm. 64-69**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The extension of the fanfare gives way to frenetically accented and metrically asymmetric trumpet figures that are punctuated by the percussion. A suspended cymbal roll prepares a reappearance of the hymn tune head motive, now harmonized in parallel major seventh chords, which reasserts itself briefly in trumpets and horns.

**Example 2.24: Trumpets & Horns, mm. 73-74**

The musical score for Example 2.24 shows two staves: Trumpets and Horns. The key signature has one flat (B-flat). The time signature is 4/4. Above the staves, the chords EbMaj7, DMaj7, CMaj7, and BMaj7 are indicated. The Trumpets staff features four measures of music, each starting with a triplet of eighth notes. The Horns staff features four measures of music, each starting with a triplet of eighth notes. The dynamics are marked as sfz (sforzando) for each measure.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Tension subsides with the return of unison G<sup>b</sup> at measure 75 where another variation of the hymn tune appears, but in a more gentle legato character. The fragmented hymn phrase, while rhythmically distorted and metrically displaced, is harmonized in parallel sixths in the horns. Trombone and tuba alternate among nearly parallel fifths in contrary motion to the horns, resulting almost exclusively in C major and d minor seventh chords,

providing momentary harmonic stasis.

**Example 2.25: Low Brass, mm. 77-84**

The musical score for Example 2.25, Low Brass, measures 77-84, is presented in 2/4 time. It consists of two staves: Horns (top) and Trb/Tuba (bottom). The Horns part is marked *legato* and *mf*. The Trb/Tuba part has an annotation "Intentional deviation from pattern" pointing to a specific measure. Chord symbols are provided below the staves.

**Horns:**

- Measure 77: *mf* C
- Measure 78: *mf* C
- Measure 79: *mf* C
- Measure 80: *mf* C
- Measure 81: *mf* C
- Measure 82: *mf* C
- Measure 83: *mf* C
- Measure 84: *mf* C

**Trb/Tuba:**

- Measure 77: *mf* C
- Measure 78: *mf* C
- Measure 79: *mf* C
- Measure 80: *mf* C
- Measure 81: *mf* C
- Measure 82: *mf* C
- Measure 83: *mf* C
- Measure 84: *mf* C

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The sweet-tempered hymn setting is contrasted by an even stronger fanfare figure, also derived from the hymn tune. The alarming new fanfare is harmonized in parallel minor polychords, comprised of root-position minor chords stacked a major seventh apart, beginning with E<sup>b</sup> minor over E minor. The passage is starkly punctuated by brake drums and highly scored chromatic

clusters of F, F<sup>♯</sup> and G, in upper woodwinds, piano, and xylophone.

**Example 2.26: Trumpets, Horns, & Trombone, mm. 87-92**

Trumpets, Horns, Trombone

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The Conflict motive returns at measure 107, beginning on C. The motive moves upward rapidly in sequence to a C<sup>♯</sup>/D diad and drives toward the arrival of a fragment of the 13th century plainchant, *Dies Irae*. The last note of the chant quotation is lowered by a half-step, making the interval through which it returns to the first pitch a tritone rather than a perfect fourth. Gillingham heightens the drama by indicating a “gliss./rip” for the return to the top of the phrase. The *Dies Irae* reference occurs during the



loudest and most densely scored passage thus far.

**Example 2.27: Low Brass, mm. 97-106**

The musical score for Example 2.27 shows two staves: Horns (top) and Trb/Tuba (bottom). The music is in 2/4 time and is marked *fff* (fortissimo). The Horns staff begins with a treble clef and a key signature of one sharp (F#). The Trb/Tuba staff begins with a bass clef and a key signature of one sharp (F#). The music consists of a series of chords and moving lines, with a 'crescendo' marking above the Horns staff in measure 104.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The fury of the *Dies Irae* passage is contrasted drastically by the return of the hymn tune at measure 107. Scored in bells and vibraphone with a reduction of dynamics to *piano* and a shift in meter that effectively reduces the tempo by one quarter, the hymn takes on a music-box quality. The tune is again harmonized in diatonic parallel 6ths (see example 2.25) over a G<sup>b</sup> - D<sup>b</sup> drone, finally achieving true pandiatonicism. The resulting harmonies include inversions of G<sup>b</sup> major, G<sup>b</sup> major ninth, and G<sup>b</sup> major eleventh chords as the first six notes of the hymn are repeated. The gentle but halting G<sup>b</sup> cycle

is broken as the phrase is finally completed.

**Example 2.28: Bells & Vibraphone, mm. 107-118**

Bells & Vibes

*p* G $\flat$  G $\flat$ 11 G $\flat$  G $\flat$ M9 G $\flat$  G $\flat$  G $\flat$ 11 G $\flat$  G $\flat$ M9

G $\flat$  G $\flat$  G $\flat$ 11 G $\flat$  G $\flat$ M9 G $\flat$  A $\flat$ m7 C $\flat$  C $\flat$ (add9)

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

As the music box figure degenerates, the brass build a bimodal E $\flat$  minor-major ninth chord below. Frantic, polyrhythmic cluster figures in the woodwinds, piano, and xylophone accompany another fanfare treatment of the hymn tune head motive beginning at measure 121. Framed by C $\sharp$  minor-major seventh chords, the figure is harmonized with major triads over chromatically altered root doublings, resulting in unusual split-member chords. The rising and falling of the fanfare line and the opening and closing harmony combine with the two-measure dynamic shape to produce an effect

of running down and winding up, as the tempo accelerates.

**Example 2.29: Low Brass, mm. 121-126**

split 5th

split root

C#mM7

EbM-aug

A2

G

Horns

Trb/Tuba

ff

C#mM7

C#m + Trumpets

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

At measure 127, an increase in tempo and rollicking woodwind, percussion and bass figures introduce an important new and haunting melodic theme. The new theme, derived from the Conflict motive, first appears as a hemiola in the low brass at measure 131. This “Conflict Theme” is taken up by the trumpets at measure 139 as the tempo accelerates toward the next passage.

**Example 2.30: Low Brass, mm. 131-142**

Hns/Trb/Tuba

ff

Tpts

accel.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The clustered punches from the brass and screaming figures in xylophone, flute, piccolo and police whistle between measures 143 and 151 have been described by the composer as “danger, crying for help, screaming . . . chaos.”<sup>59</sup> Amid the frenetic sounds of the alarm, oboe and clarinet shriek in parallel whole-step diads. The shrill gestures rise and fall across the leap of a tritone, recalling the original Conflict fanfare (example 2.22) and reasserting the presence of the C/F<sup>#</sup> relationship.

**Example 2.31: Oboe & Clarinet, mm. 144-45**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

This chaotic passage culminates in an immediate textural reduction to a single fortissimo snare-drum roll. The roll gradually diminishes to pianissimo and is transformed into a static rhythmic figure reminiscent of the hymn-tune fanfare cited in example 2.29. The walking bass line that enters shortly thereafter is comprised of minor seconds separated by leap,

---

<sup>59</sup>Gillingham Interview, July 2, 1998.

reminiscent of the Conflict motive and featuring once again the tritone between C and G<sup>b</sup>. The resulting ostinato is made somewhat uneasy by the hemiola counterpoint of the bass drums.

**Example 2.32: Double bass, Snare drum, & Bass drum, mm. 157-163**

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The first phrase of the hymn tune is newly harmonized in the low brass beginning at measure 163. This hymn setting recalls the first complete setting of the phrase in the introduction (example 2.7), though now comprised of open fifths separated by shifting major and minor seconds and producing a nearly parallel progression of minor seventh chords. Exact parallel motion is slightly altered by the lowering of the first note of the hymn by a half-step in the upper two voices, both times it appears, producing a major seventh chord. As in the passage cited in example 2.7, the more open harmony coincides with the first syllable of the second half of the phrase, “Je - sus is calling.” The phrase is otherwise unaltered, though not quite

complete. Suspending the phrase once again on its penultimate note, Gillingham nonetheless achieves harmonic symmetry as the E<sup>b</sup> sonority in the horns at the beginning of the phrase is reached by trombone and tuba at its end.

**Example 233: Low Brass, mm. 163 - 170**

The musical score for Example 233, mm. 163-170, is for Low Brass. It consists of two staves: Horns (top) and Trb/Tuba (bottom). The key signature is E-flat major (three flats). The Horns part begins with a *p* dynamic and features a phrase that is suspended on its penultimate note. The Trb/Tuba part begins with a *p* dynamic and is harmonized with a series of chords: E<sup>b</sup>M7, Dm7, Cm7, B<sup>b</sup>m7, Cm7, E<sup>b</sup>M7, Dm7, and Cm7. The phrase concludes with a *ppp* dynamic in the Horns part.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The open quality of the stacked fifths is contrasted by a series of undulating, split-member, root-position triads, introduced by the trumpets in

measure 165 and continued by the upper woodwinds at measure 170.

**Example 2.34: Upper Woodwinds, mm. 170-71**

Picc/Fl. *p* Clar./Ob. *p*

AMaj-min (split 3rd) FMaj-min (split 3rd)

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The gently oscillating bimodal triads combine with double bass, bass drums, and snare drum (example 2.32) to complete an ostinato that continues through measure 191.

Piano, xylophone, and vibraphone reiterate the title phrase of the hymn beginning at measure 173 in a setting that is reminiscent of the opening chords of the piece. The stacked and overlapping sixths suggest combinations of triads with missing roots, as in the passage cited in example 2.2, though the chromatic diads that result from the proximity in the scoring of xylophone and vibraphone produce polychords that are intensely chromatic. The hymn setting's syncopated duple rhythm pulls against the already uneasy ostinato, giving it a stumbling character, or perhaps a sense of

physical exhaustion.

**Example 2.35: Piano, Xylophone, & Vibraphone, mm. 172-179**

The musical score is divided into two systems. The first system is for Piano, Xylophone (labeled 'R.H. 8va (Xylo. loco)'), and Vibraphone (labeled '+ Vibc'). The Piano part is in treble clef with a key signature of one sharp (F#). It features a series of chords: C major, Bb major, A major, Am/G, F# major, and Am/G. The Xylophone and Vibraphone parts are in bass clef and play a rhythmic pattern of eighth notes. The second system is for Piano, continuing the chordal progression with Bb/A, Am/G, F# major, and Em/D. The Vibraphone part continues its rhythmic pattern.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The ostinati continue while muted trumpets and horns add to the texture and harmony by alternately sustaining split-member A major-augmented and B<sup>b</sup> major-minor triads. Amidst the ostinati the bass voices



present a more lyrical version of the Conflict theme.

**Example 2.36: Bass clarinet, Bassoon, Tuba, & Double bass, mm. 179-190**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Meanwhile, the bass drums align with the motion of the Conflict theme by shifting their previously established hemiola (example 2.32) from the quarter-note to the eighth-note.

**Example 2.37: Bass drums, mm. 182-185**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

A large and sudden crescendo propels the music toward a more forceful spinning out of the Conflict theme in the bass and tenor voices,

combining the motion of the preceding bass drum material with the Conflict fanfare cited in examples 2.22 and 2.23.

**Example 2.38: Low Winds, Double bass, & Timpani, mm. 191-195**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Tension builds rapidly as the original Conflict fanfare returns in the horns and trumpets.

**Example 2.39: Trumpets & Horns, mm. 194-198**



David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The upward extension of the fanfare in measures 197 and 198 launches the only homorhythmic, tutti passage involving all ten winds and double bass in the entire work. Extended tertian stacking and bimodal elements in earlier

passages come together at this crucial point in what can be described as an E eleventh chord with a minor ninth and an added, split, major-minor thirteenth.

**Example 2.40: Tutti Winds, Double bass, & Timpani, mm. 199-208**

E11(<sup>m9</sup>  
M-m13)

fl/picc  
ob/cl  
Tpts  
Hns  
Low Br.ww  
CB/Timp

*fff p cresc.*  
*fff p cresc.*  
*fff p cresc.*  
*fff p cresc.*  
*fff pp*  
*fff pp*  
*fff pp*

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The strength of this moment and the sudden absence of motion that follows

follow confirm this notion.

That the battle begins to rage at measure 47 seems apparent even on a first listening. The constant pushing and pulling of intensity in the passages from there to measure 208 are representative of equal physical and mental conflict endured by the victim. The escalating stages of the disease are present in the development of the Conflict motive (example 2.20) into the Conflict fanfare (examples 2.22 and 2.23) and ultimately into the Conflict theme (example 2.30) in all its manifestations. It is interesting to note that, as each advance of the disease becomes more forceful and terrifying, each subsequent period of rest and gathering strength requires more time and effort until, in the end, the futility of the battle is realized and the victim surrenders.

The varied presentations of the hymn tune suggest emotional reactions to the progression of the disease. These reactions would certainly include those more forcefully stated (examples 2.24, 2.26, and 2.29), which can be described variously as terror, frightened reactions to pain, anger, or heroic determination to fight against the disease. Each successive episode becomes increasingly chromatic, from parallel major seventh chords (example 2.24), through chromatic polychords (example 2.26), to bimodal triads (example 2.29).

The more legato (examples 2.25 and 2.33) and light keyboard passages (examples 2.28 and 2.35) have been described by the composer as occurring

during remissions in the disease.<sup>60</sup> Harmonically, these tend to be more or less diatonic with the exception of example 2.35, during which the disease has taken a more firm hold on the victim.

Certainly the images presented by the *Dies Irae* (example 2.27) and the passage described by the composer as “screaming and . . . chaotic” (example 2.31) suggest the worst of the battle. The climactic harmony in example 2.40 represents the most extended harmonic structure in the work. The sheer weight of the extended tertian stacking is provided by the force its root position scoring combined with the chromatic alterations of the uppermost voices.

The massive unison release in measure 208 echoes in the double bass and marimba which suspend a pianissimo C<sup>#</sup>. As the vibration of the tam-tam dissipates, piano, xylophone and vibraphone recall the opening figure

---

<sup>60</sup>Gillingham Interview , July 2, 1998.

(example 2.2), now lowered by one whole step.

**Example 2.41: Piano & Vibraphone, mm. 209-210**

The musical score for Example 2.41 shows the Piano and Vibraphone parts for measures 209-210. The Piano part is in 4/4 time, with a treble and bass staff. The Vibraphone part is in 4/4 time, with a treble staff. The Piano part has a melody in the treble staff and a bass line in the bass staff. The Vibraphone part has a melody in the treble staff. The score includes dynamic markings like *pp* and *pp*, and chord symbols like  $\frac{G}{F}$ ,  $\frac{F}{E_b}$ , and  $\frac{E_b}{D_b}$ .

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

In the gentle echo of the opening hymn motive, a faltering “heartbeat” reference returns in the muted bass drum.

**Example 2.42: Bass drum, mm. 210-213**

The musical score for Example 2.42 shows the Muted bass drum part for measures 210-213. The score is in 4/4 time, with a single staff. The notation shows a series of eighth and sixteenth notes, with dynamic markings like *pp*, *pp*, *pp*, and *ppp*.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Gillingham describes the very brief passage between measures 208 and 217 as a “deathbed” scene. The heartbeat slows to a stop, and is replaced by muted trumpet, which begins a sustained and slowing final phrase of the hymn tune (“Calling, ‘O sinner come...’”) in the manner of “Taps.”<sup>61</sup>

**Example 2.43: Solo Trumpet. mm. 213-217**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

As the penultimate note of the hymn is sustained, the flute bends pitch in a sighing gesture, and low woodwinds menacingly reiterate the grumbling bass clarinet figure from measure 34 (example 2.12). The return of the bass clarinet figure presents the disease, “lurking in the background as it was before the battle with this victim began, outliving the victim because there is no cure.”<sup>62</sup>

Although the final note of the hymn, “G” in this setting, is present in the bass clarinet, it is obscured by the surrounding material, just as the final

---

<sup>61</sup>Ibid.

<sup>62</sup>Gillingham Interview, July 6, 1999.

pitch was at the end of the introduction (m. 30).

**Example 2.44: Flute & Low Woodwinds, mm. 216-17**

The musical score shows two staves. The top staff is for the Flute, and the bottom staff is for the Bass clarinet and Bassoon (Bsn). The key signature has one flat (B-flat), and the time signature is 4/4. The Flute part begins with a *pp* (pianissimo) dynamic, followed by a crescendo hairpin. It features a melodic line with a slur over two measures, with a note change labeled "(flat quarter step)". The Flute part ends with a *pp* dynamic and a crescendo hairpin. The Bass clarinet part has a *pp* dynamic and a crescendo hairpin. The Bassoon part has a *pp* dynamic and a crescendo hairpin, with a *morendo* marking at the end.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

After the ensuing grand pause, the G finally emerges alone on the downbeat of measure 218 in harp and vibraphone. From the delayed ending of the hymn comes an upward gesture in harp, vibes, and bells which



portends a change of color and mood.

**Example 2.45: Harp, Bells, & Vibraphone, mm. 218-19**

The musical score is arranged in three systems. The first system is for the Harp, with a treble clef and a key signature of one flat. It begins with a piano (*p*) dynamic and features a melodic line with a long, sweeping slur over measures 218 and 219. The second system is for the Bells, also with a treble clef and one flat key signature, starting with a pianissimo (*pp*) dynamic. The third system is for the Vibraphone, with a treble clef and one flat key signature, also starting with a pianissimo (*pp*) dynamic. The Vibraphone part includes a small graphic of a vibraphone keyboard.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The closing section of the work centers on the images of hope and peace described by the composer and inspired by Broumas' poetry. The rising harp and piano figures introduced earlier now become the leading idea, recalling the composer's description of "little swirls of wind on the water,"<sup>63</sup> and references to the rising souls of lost friends. Wordless singing from the woodwinds and pitchless air rushing through the brasses quietly support the upward gestures and B<sup>b</sup> major seventh chords which form the basis for this new section of the piece. The air blown through the brasses beginning at measure 221 conjures images of "sea smoke" and the "breath of souls"

---

<sup>63</sup>Gillingham Interview, July 2, 1998.

described by the poet.<sup>64</sup> Within these gestures, the Conflict theme is transformed into an “expressive and ethereal” piano solo.

**Example 2.46: Piano, mm. 223-229**

The musical score is for a piano solo, measures 223-229. It is written for a grand piano with a treble and bass staff. The tempo is 4/4. The key signature has one flat (B-flat). The score is divided into two systems. The first system (measures 223-226) is marked 'expressive and ethereal' and 'mp'. It features a melodic line in the treble staff and a supporting line in the bass staff. The second system (measures 227-229) is marked 'mf' and features a more complex, arpeggiated texture in both staves. The score includes various musical notations such as notes, rests, and dynamic markings.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

At measure 230, the head motive of the Conflict theme is expanded

---

<sup>64</sup>Ibid.

into a lyrical gesture by solo flute.

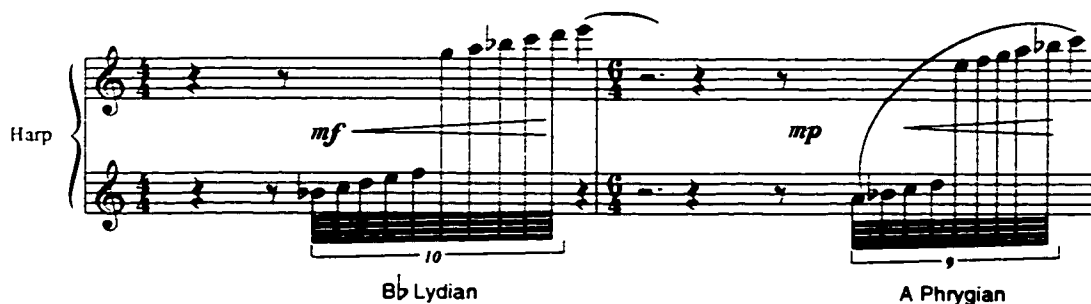
**Example 2.47: Flute, mm. 230-233**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

While the piano and flute gently expand on the sweetened version of the Conflict theme, the rising gestures become sweeping glissandi in the harp. These rise out of the momentary harmonic shift from the continued B<sup>b</sup> major seventh to an A minor seventh in measure 231.

**Example 2.48: Harp, mm. 230, 231**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The serenity of the triadic passage accompanying the ensuing ritardando is unprecedented to this point in *Waking Angels*. The reduction of tempo and dynamics frame a thinly veiled plagal progression. As in previous moments of cadential motion (mm. 30, 217), the strength of the arrival on B<sup>b</sup> is reduced by the chord's second inversion scoring.

**Example 2.49: Low Brass, Harp, & Bells, mm. 233-234**

The musical score for Example 2.49 shows four staves: Bells, Horns, Trb (Trumpet), and Tuba. The Bells staff starts with a *mp* dynamic and ends with a *ppp* dynamic. The Horns, Trb, and Tuba staves start with a *mf* dynamic and end with a *pp* dynamic. The chord progression is indicated below the staves: D, B, G<sup>b</sup>, E<sup>b</sup>m, B<sup>b</sup><sub>7</sub>.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

A return to tempo and the sustained B<sup>b</sup> major seventh sonority prepares the return of the altered Conflict theme fragment, which now appears in

sequence among the upper woodwinds.

**Example 2.50: Flute, Oboe, & Clarinet, mm. 237-239**

The image shows a musical score for three woodwind instruments: Flute, Oboe, and Clarinet. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The Flute part begins in measure 237 with a melodic line starting on G4, moving to A4, B4, and C5, then descending. The Oboe part enters in measure 238 with a similar melodic line starting on G4, moving to A4, B4, and C5, then descending. The Clarinet part enters in measure 239 with a similar melodic line starting on G4, moving to A4, B4, and C5, then descending. All three parts are marked with a dynamic of *mf* (mezzo-forte). The score is written on three staves, with the Flute staff on top, the Oboe staff in the middle, and the Clarinet staff on the bottom.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Seven imitative entrances from flute, oboe and clarinet occur as the harmony progresses amidst short, rapid intrusions by piccolo, bassoon and bass clarinet

reminiscent of the figure cited in example 2.13.

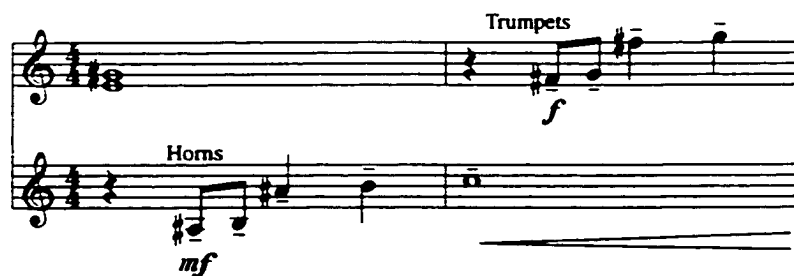
**Example 2.51: Piccolo & Bass clarinet, m. 237**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The ongoing transformation of the Conflict theme suggests the nobility of the quest to discover a cure and the “strength to go on.”<sup>65</sup> Horns and trumpets take up ascending imitative entrances of the Conflict theme head motive, as the music builds to climax at measure 244.

**Example 2.52: Trumpets & Horns, mm. 241-42**



David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

---

<sup>65</sup>Gillingham Interview, July 6, 1999.

Once again, the texture is immediately reduced as the massive E minor chord that culminated the harmonic progression of the previous passage is suspended softly by marimba and bass marimba. The quiet, pizzicato return of the double bass is suddenly interrupted by a seven-note disjointed fragment of the hymn tune head motive. The unusual dynamic shape, articulation, and scoring of this figure was intended to imitate the sound of an organ mixture stop.<sup>66</sup>

**Example 2.53: Piccolo, Clarinet, & Bass clarinet, mm. 246-47**

The musical score for measures 246-47 features three staves. The top staff is for Piccolo (Picc.) in treble clef, showing a sequence of eighth notes with accents. The middle staff is for Clarinet (Clar.) in treble clef, also with eighth notes and accents. The bottom staff is for Bass Clarinet (B.CI.) in bass clef, with eighth notes and accents. A forte (ff) dynamic marking is placed between the Piccolo and Clarinet staves.

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Residual imitative entrances of the altered Conflict motive in clarinet, bass clarinet, and oboe answer the hymn-tune fragment while the harp inserts another rising arpeggio. The F<sup>♯</sup> diminished seventh chord in the harp now leads toward a setting reminiscent of that cited in example 2.46. Here, the

---

<sup>66</sup>Gillingham Interview, July 2, 1998.

harmonization of the hymn most closely resembles the original chorale, once again slowing in rhythm, degenerating harmonically, and suspending at mid-phrase ("Je - sus . . .").

**Example 2.54: Low Brass, mm. 251-55**

The musical score for Low Brass (Horns, Trb, Tuba) in 3/4 time, measures 251-55. The score shows a melodic line for each instrument, starting with a piano (*p*) dynamic and ending with a *morendo*. The harmony is indicated by chords: F, Dm7 Am F, B $\flat$ , F $^{\circ}$ 7, and D $\flat$ .

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Three tolling chime strokes herald an abrupt return of C. The chimes are echoed in brass, piano, marimba and vibes with a polychord comprised of stacked D and D $^{\sharp}$  diminished root-position triads. On the third stroke of the chime, the C is suspended by the marimba. Meanwhile, the vibraphone recalls the opening diatonic polychords and the flute and bells present one final statement of the hymn tune's head motive, once again halting at mid-



phrase. This time, however, Gillingham scores the final note of the figure not as a suspension of the phrase, but rather as an arrival. Flute and bells finally cadence on C major.

**Example 2.55: Flute, Bells, & Vibraphone, m. 261-62**

Flute & Bells (8va)

Vibes

*pp*

*Red.*

B $\flat$   
A $\flat$

E $\sharp$   
E

C

David R. Gillingham, *Waking Angels*  
 copyright © 1997 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The struggle between C and G $\flat$  is quietly recalled in the final phrase as the root position C major chord at measure 262 accompanies ascending C/G $\flat$  figures in harp and bells. The polychordal figures frame the clarinet's final reference to the Conflict theme in G $\flat$ . As any reference to G $\flat$  dies away, C major is quietly reasserted by marimba and timpani as the work comes to a

close.

**Example 2.56: Percussion, mm. 265-67**

The musical score for percussion instruments (Bells, Crotales, Timp, Marimba, Bass Mar.) for measures 265-267. The score is in 3/4 time and features various dynamics and articulations. The Bells part starts with a *p* dynamic and a *molto rit.* marking. The Crotales part starts with a *ppp* dynamic and a *molto rit.* marking. The Timp part starts with a *ppp* dynamic and a *molto rit.* marking. The Marimba part starts with a *pp* dynamic and a *molto rit.* marking. The Bass Mar. part starts with a *pp* dynamic and a *molto rit.* marking. The score includes various articulations such as *arco* for the Crotales and *ppp* for the Timp.

David R. Gillingham, *Waking Angels*  
copyright © 1997 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

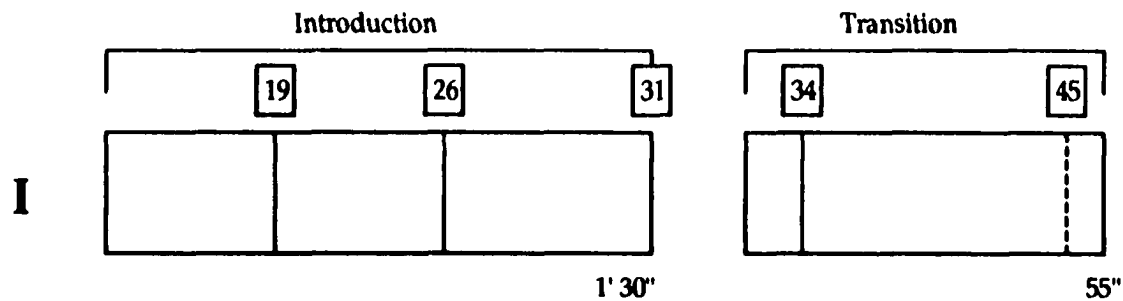
The last two presentations of the hymn tune, in a sort of Salvation Army Band setting (example 2.54) and in the flute and bells at measure 261 (example 2.55), and their ultimate harmonic resolution suggest relief. Earlier suspensions of the phrase at its mid point ("Softly and tenderly, Je . . .") suggest prayerful cries for divine intervention. The cadence with which Gillingham replaces this gesture suggests a peaceful answer. As for those left behind, even these last finally calm moments of the piece continue to be intruded upon by references to the disease. Notable among these is the tolling of the chimes at measure 257 and the clarinet figure at measure 263 which,

according to Gillingham, remind us "that the disease is still out there, you know? Still waiting for victims, still waiting to be conquered."<sup>67</sup>

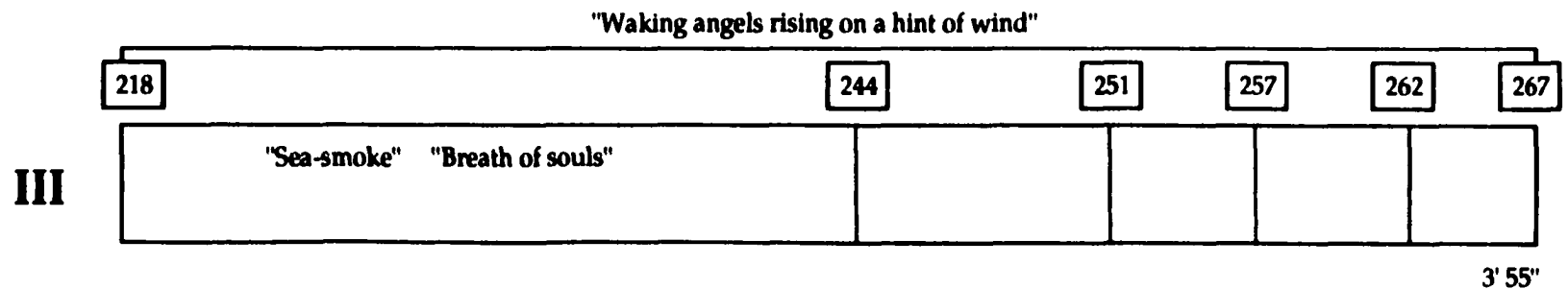
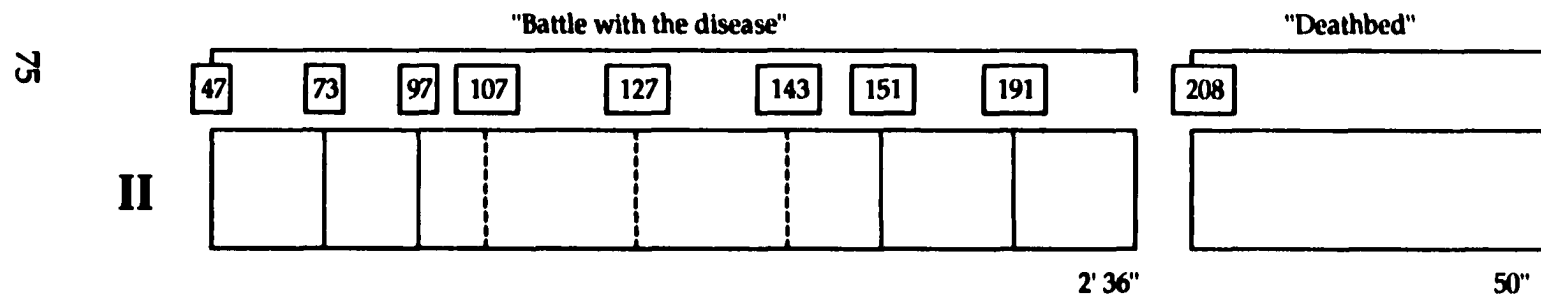
The diagram on the following page summarizes the form as it has been revealed in the analysis. Large sections are presented in proportion to the passage of real time.

---

<sup>67</sup>*Gillingham Interview*, July 2, 1998.



Formal Diagram:  
*Waking Angels*  
 Total Duration:  
 ca. 10 minutes



## CHAPTER THREE

### *A Light Unto the Darkness*

#### **Origins and Inspiration**

Late in the autumn of 1996 Gillingham visited a rehearsal of the Mount Pleasant High School marching band, of which his daughter Amy was a member. While observing the band from the director's rehearsal tower, Gillingham became intrigued by their interpretation of John Barnes Chance's *Variations on a Korean Folk Song*, and was impressed that they would perform serious literature. Gillingham offered to compose an original work for the band's next season, although director Roger Sampson suggested that a new concert work for wind ensemble might prove a more lasting contribution to high school band literature. At that time, Gillingham had already sketched ideas for a piece based on the 1995 bombing of the Alfred P. Murrah complex in Oklahoma City, and by February 1997 he and Sampson agreed on that subject as the program for the Mount Pleasant commission. The result was an elegy for the victims and survivors of the disaster titled *A Light Unto the Darkness*.<sup>68</sup>

By the time the piece was completed, community support for the premiere had expanded to include an "Oklahoma Memorial Tour,"

---

<sup>68</sup>Batcheller, *Personal Interview Conducted with Roger Sampson*, via telephone, November 6, 1999.

culminating with a performance in Oklahoma City on April 19, 1998, the third anniversary of the Bombing. Fund raising efforts for the trip generated enough to pay for the commission, travel costs, and for a one thousand dollar donation to the Oklahoma City Memorial Fund.<sup>69</sup> The opening concert of the tour was given in Warriner Hall at Central Michigan University and included slides depicting the aftermath of the bombing. The front of the stage was lined with 168 potted African Violets, each labeled with the name of one of the bombing victims, which patrons were invited to take with them following the performance.<sup>70</sup>

The title of the piece comes from the first book in the series, *Conversations With God, an uncommon dialogue* by Neale David Walsch. Gillingham explains,

It's a very controversial book. It tries to present biblical teaching without the usual "holier than thou" attitude. What it does is to present this author's purported conversations with God.<sup>71</sup>

Walsch paraphrases the Chinese proverb that suggests it is better to light a candle than to curse the darkness. He asks, "why is the world in the shape it's

---

<sup>69</sup>Ibid.

<sup>70</sup>Batcheller, *Personal Interview Conducted with David R. Gillingham*, via telephone, October 28, 1999.

<sup>71</sup>Gillingham *Interview*, December 18, 1998.

in?"<sup>72</sup> The parable with which God answers tells of a new soul, comprised of brilliant light, whose understanding of it's own existence comes only after it is surrounded by darkness.

In the midst of all the darkness did it cry out, "Father, Father, why hast Thou forsaken me?" Even as have you in your blackest times. Yet I have never forsaken you, but stand by you always, ready to remind you of Who You Really Are; ready, always ready, to call you home.

Therefore, be a light unto the darkness, and curse it not.

And forget not Who You Are in the moment of your encirclement by that which you are not. But do you praise to the creation, even as you seek to change it.

And know that what you do in the time of your greatest trial can be your greatest triumph.<sup>73</sup>

## The Score

*A Light Unto the Darkness* is scored for standard American concert band with the addition of piano. Woodwind parts are piccolo, flutes I and II, oboes I and II, English horn, bassoons I and II, B<sup>b</sup> clarinets I, II, and III, bass clarinet, alto saxophones I and II, tenor saxophone, and baritone saxophone. Brass required are B<sup>b</sup> trumpets I (doubling flugel horn), II, and III, F Horns I, II, III, and IV, Trombones I, II, and III, euphonium, and tuba.<sup>74</sup> The percussion

---

<sup>63</sup>Neale Donald Walsch, *Conversations With God, An Uncommon Dialogue, Book One* (New York: Penguin Putnam, Inc., copyright © 1998), 29. All Rights Reserved. Used by permission.

<sup>73</sup>*Ibid.*, 34.

<sup>74</sup>Optional doubling parts are provided for E<sup>b</sup> contrabass clarinet (contra-alto clarinet), treble-clef baritone, and string bass, however they do not appear in the score.

battery is comprised of five players. The timpanist plays on four drums, 23", 26", 29", and 32". Percussion I requires snare drum, chimes, triangle, bells, and a small trap set comprised of ride cymbal, snare drum, hi-hat, and bass drum. Percussion II calls for xylophone, a four-and-one-third octave marimba<sup>75</sup>, and large tam-tam. Percussion III plays vibraphone, four brake drums of various sizes, and large tam-tam, which can be shared with Percussion II. Percussion IV requires a large suspended cymbal and two bass drums, one large and one of medium size. Although the passages that call for the trap set are brief and can be covered by using instruments from other parts, the resulting loss of stylistic contrast is less than desirable.

Gillingham has gained a widely regarded reputation for innovative percussion writing with respect to instruments used and technical demands on the performers. It is therefore somewhat surprising that, although the percussion parts of *A Light Unto the Darkness* are challenging and integral to the whole of the work, the only remotely exotic effects are that of the "swishing" tremoli in the vibraphone at the very beginning of the piece and the half-step double stop writing in the timpani. The challenging oboe and English horn parts were written with specific players in mind,<sup>76</sup> and the exposed flugel horn solos were written especially for the composer's daughter,

---

<sup>75</sup>Sometimes referred to as the "low A" marimba

<sup>76</sup>Gillingham Interview, July 6, 1999.



who played the part at the premiere.

The "C" score employs traditional western notation throughout. The work is subtitled "Homage to the 168 victims of the Oklahoma City disaster, April 19, 1995,"<sup>77</sup> and bears the dedication, "To my daughter, Amy Gillingham, who I love dearly and who continues to inspire me with her talent and perseverance."<sup>78</sup>

Gillingham provides a detailed program note at the beginning of the score outlining the overall form of the piece and making specific references to the intended imagery.

The work is in three main sections, each alluding to a different idea, setting, or emotion associated with the disaster. The first section deals with the everyday routine of Oklahoma City, which is completely unsuspecting of the terrible fate which is knocking at the door. This fate interrupts the music several times during this section. The cosmopolitan nature of Oklahoma City is suggested throughout the music with references to the hustle and bustle of traffic, country and western music, jazz music, and the mechanistic drone of oil wells in the surrounding countryside. The ensuing section depicts the disaster itself with loud, explosive articulations in the percussion, sinister motives, driving rhythms, and unyielding dissonance. The final section begins with a lament by the English horn and a mournful call by the flugel horn, followed by a warm, reassuring melody which culminates the (work). This final theme is significant in that it is the key to understanding this work. We must all seek to be a "light unto the darkness". . . to find good amidst the evil. The "light" is within the final melody of this work and seeks to call our attention to 168 special, individual, and beautiful souls who

---

<sup>77</sup>Gillingham, *A Light Unto the Darkness*, (Greensboro, North Carolina: C. Alan Publications, 1998), 1.

<sup>78</sup>*Ibid.*, inside cover.

are now at peace. They are our "lights unto the darkness."<sup>79</sup>

The composer combines and contrasts several recurring elements with one another to evoke the images and emotions he has described. Two striking harmonic features emerge in the relationship between moments of chromatic clustering and those of relative tertian openness. Harmonic language runs the gamut from root position major eleventh chords to chromatic clusters, with a variety of polychordal elements in between. These two extremes surface as tools used to evoke several categories of images and responses as the program unfolds.

A third important element is the melodic motive from which all thematic material is derived, including the "Light" melody described in the composer's notes. The thematic motive, which Gillingham has also described as the "theme of the city," or "theme of Oklahoma People,"<sup>80</sup> appears in recognizable form in the first entrance of oboe I. For purposes of this study,

---

<sup>79</sup>Ibid.

<sup>80</sup>Gillingham *Interview*, July 6, 1999.

the motive will be referred to as the Peoples' theme.

**Example 3.1: Oboe, mm. 12-14**



David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Among the several variations that spin out of the Peoples' theme is the lament of the English horn after the explosive middle section of the piece.

**Example 3.2: English horn, mm. 123-24**



David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

An inverted variation of the People's theme soon emerges again in the form

of the more hopeful flugel horn solo.

**Example 3.3: Flugel horn, mm. 141-142**



David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

**Descriptive Analysis**

Gillingham lays the ground work for introducing the People's theme at the very beginning of the piece. The first three-note gesture of the aforementioned flugel horn melody is the basis for the opening woodwind and piano figure.

**Example 3.4: Piano & Woodwinds, m. 1**

Musical notation for the first measure of the piece, featuring woodwinds (labeled 'ww') and piano. The woodwind part is in the upper staff, starting with a half rest followed by a quarter note G4, a quarter note A4, and a half note B4. The piano part is in the lower staff, starting with a half rest followed by a quarter note G4, a quarter note A4, and a half note B4. Both parts are marked with a forte *f* dynamic. The piano part also includes an 8va (octave up) marking.

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The sustained B<sup>b</sup> major seventh chords, which provide the harmonic underpinning of the entire first section of the work, combine with the shimmering vibraphone tremolo to give an image of the morning sunrise.<sup>81</sup> The flute and piccolo figures are suggestive of waking birds, an effect that Gillingham achieves through rhythmic diminution.

**Example 3.5: Flutes & Piccolo, mm. 4-5**

The musical score for Example 3.5 shows two staves. The top staff is for the Piccolo, and the bottom staff is for the Solo Fl. 2. The Solo Fl. 1 part is also indicated. The Piccolo part has a melodic line starting in measure 4 with a mezzo-piano (mp) dynamic. The Solo Fl. 1 part has a melodic line starting in measure 4 with a mezzo-piano (mp) dynamic. The Solo Fl. 2 part has a melodic line starting in measure 4 with a mezzo-piano (mp) dynamic. The Solo Fl. 2 part includes a triplet in measure 5.

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Activity grows to establish the “hustle and bustle” described above as the clarinets and bass clarinet gradually overlay short figures in hocket. The resulting motor device is secured in motion at measure 10 with the addition

---

<sup>81</sup>Ibid.

of the marimba.

**Example 3.6: Marimba & Clarinets, m. 10**

The image shows a musical score for measures 8 through 10. It features four staves: Clarinet 1 (top), Clarinet 2, Clarinet 3, and Marimba (bottom). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. Clarinet 1 and 2 play a melodic line with eighth and sixteenth notes, while Clarinet 3 plays a similar line. The Marimba plays a steady eighth-note accompaniment. The music concludes at measure 10 with a final chord.

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The interjections of saxophones in measures 8 and 9, and their ultimate arrival on the B<sup>b</sup> major seventh chord at measure 10 complete the image of automobile engines coming to life, or perhaps office lights flickering on as the city begins its day. The People's theme, which arrives at measure 12, develops slowly. As the major seventh underpinnings shift in parallel motion, the theme begins to pick up steam, though texture and dynamics remain moderately understated.

At measure 22, forward motion slows and the mood is briefly

interrupted by the introduction of two important elements. First, a half-step tremolo in the timpani begins the upward layering of a nearly chromatic seven-pitch cluster in low brass and saxophones. Similar effects, launched by this timpani figure, grow in prominence as the work progresses.

**Example 3.7: Timpani & Low Winds, m. 22**

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The chromatic cluster subsides and motion slows to a stop as the piano presents a familiar children's playground chant in the right hand over an arpeggiated F<sup>#</sup> major triad in the left hand. In the juxtaposition of the E phrygian chant with the root position F<sup>#</sup> triad the composer recalls the children of Oklahoma City, specifically those who were killed. The composer suggests that the image might be one of the children playing in the Murrah

Building day care center, unaware of the danger that looms nearby.<sup>82</sup>

**Example 3.8: Piano, m. 23**



David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

After the piano figure fades to silence, the motion and materials of the previous section return. Piccolo and flutes recall the bird calls from the introductory passages as the People's theme returns, now as a duet between two oboes, suggesting conversation among the people of Oklahoma City as activity grows again.

Motion is slowed again by a faint reference to country and western

---

<sup>82</sup>Ibid.



music in muted trumpets and trap set.<sup>83</sup>

**Example 3.9: Trumpets, m. 32**

Trpt 1 - str mutes

div.

pp

Drum Set

pp

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The piano returns with the children's reference from measure 23, this time leaving the G<sup>#</sup> / A tremolo suspended alone in the timpani.

As forward motion is resumed, a light shuffle is established between clarinets, low brass, and the trap set. Saxophones take the lead in a figure

---

<sup>83</sup>The use of trap set is essential to this moment especially. The use of kick bass and ride cymbal allow for the shift in mood to be apparent but understated. Moreover, a single drummer can more spontaneously make the appropriate style change than several players utilizing concert bass drum and suspended cymbal.

that Gillingham further develops the opening germ of the People's theme.

**Example 3.10: Saxes, m. 38**

The musical score for measures 38-41 of 'Saxes' features three staves: Alto Saxes (top), Tenor (middle), and Bari Sax (bottom). The key signature has one flat (B-flat), and the time signature is 4/4. The Alto Saxes staff begins with a *mf* dynamic marking. The music consists of descending parallel major seventh chords in the Alto and Tenor parts, while the Bari Sax part provides a rhythmic accompaniment with eighth and sixteenth notes. The sequence of chords in the upper parts is: F major (F-A-C-E), E major (E-G-B-A), D major (D-F-A-C), and C major (C-E-G-A).

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The saxophone shuffle ends with a series of descending parallel major seventh chords, giving way to a suspended chromatic cluster in the low brass. Another cluster builds from the top downward in the clarinets and saxes

until all pitches except E and F are present.

**Example 3.11: Clarinets & Low brass, mm. 43-44**

The musical score is written for six staves in 4/4 time. The first four staves are for woodwinds: Clarinet 1, Clarinet 2, Clarinet 3, and Alto Sax I & 2. The last two staves are for brass: Tenor Sax and Euphonium/Tuba. The key signature has one flat (B-flat). The music begins with a *pp* (pianissimo) dynamic and a *cresc.* (crescendo) marking. The woodwinds play a melodic line with eighth and sixteenth notes, often in groups of six or three. The brass parts provide harmonic support with sustained notes and some moving lines. The Euphonium/Tuba part is marked *pp* and features a low, sustained note.

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

As motion again resumes, low brass in extended tertian harmonies quietly combine in hocket with metallic percussion to produce an ostinato that evokes the distant “mechanistic drone of oil wells” described in the

composer's note.

**Example 3.12: Low brass & Percussion, m. 46**

FMaj7 Dm11 EMaj9

Trbs

*p*

Euph/Tuba

Brake dr *p* Trgl

Bass dr *p*

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The “mechanistic drone” ostinato accompanies a lyric extension of the

People's theme in unison trumpets.

**Example 3.13: Trumpets, mm. 46-54**

Tutti trumpets

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Woodwinds are added in a descant figure that boosts the motion of the passage. The ostinato figure becomes more harmonically complex in measure 51, increasing momentum.

**Example 3.14: Low brass, m. 51-52**

Trbs

Euph

Tuba

*p*

DbMaj7 Fm7 Gm EMaj7 Bbmaj7 FMaj7 Dm11 AbMaj7 Cm-M7(#11)

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The altered ostinato drives the passage to conclusion, launching a clarinet cadenza that finally brings the motion of the opening section to a stop. The brightness of C phrygian to E<sup>b</sup> mixolydian free glissandi lead to a reiteration of the People's theme. The bright optimism of the theme is darkened as the clarinet suspends and leaves unfinished a diminished echo of the phrase, softly eliding with the ensuing passage.

**Example 3.15: Clarinet cadenza**



David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The short transition that follows the clarinet cadenza is, in the composer's words, "the calm before the storm."<sup>84</sup> Timpani support that image as the quiet thunder of the G<sup>#</sup> / A tremolo once again rolls distantly. Flutes

---

<sup>84</sup>Gillingham Interview, July 6, 1999.

and piano recall the initial references to bird songs and the quiet of morning, perhaps as the people of Oklahoma City have settled into their daily routine after the morning rush hour. The first three pitches of the “Westminster Chimes” quietly recall the echoes of downtown church bells in the moments before 9:02 on the morning of the blast.

The explosive middle section of the work is in three parts. The first recalls the sudden explosion. The half-step double stop in the timpani is joined by bass drums in a succession of heavily accented strokes. Brake drums and tam-tam join tutti winds in echoing each stroke with a massive stacking of all pitch classes except D<sup>♯</sup>.

**Example 3.16: Tutti, mm. 70-73**

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The sudden tutti burst leads into the second part of the work's middle

section in an the immediate response to the blast. Over a percussion foundation an ostinato in the upper brass and woodwinds alternates among chromatic polychords, which combine to include all pitch classes except E<sup>b</sup>.

**Example 3.17: Woodwind & Brass ostinato, mm. 75-76**

Picc/Flutes/Clars/Obs

Eng hn/Alto Saxes/Trpts/Hns

F#°7

G°

G#°7

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The frantic ostinato accompanies a dark and angular variation of the People's theme presented by low brass and woodwinds. This heavily articulated version of the theme suggests the horror and confusion in the moments after



the explosion.

**Example 3.18. People's theme variation: Low Winds, mm. 77-87**



David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The theme yields to a successive stacking of harmonic major sevenths, culminating in a tutti rhythmic punctuation to end this passage. This seeming half-cadence, a kind of frantic question mark connoting the disbelief of those near or at the blast site, is amplified in the brief moment of silence at

its end.

**Example 3.19: Tutti winds, mm. 90-92**

**Tutti Winds**

fff

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Parallel root-position major seventh chords in upper brass, saxes and English horn rise out of the silence to introduce the final passages of this section. A unison D<sup>b</sup> ostinato figure, resembling Morse code in the style of television and radio news themes, sounds in upper woodwinds, piano and xylophone. Tam-tam and bass drums continue to echo the blast while trumpets, horns, saxes, and euphonium assert a series of stabbing, bi-modal,

**Example 3.20: Piano, Xylophone, Upper Woodwinds, Brass & Saxes, m. 97**

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

85Ibid.

toward a six-note set of clusters over G<sup>b</sup>.

**Example 3.21: Progression from D<sup>b</sup> to cluster: Upper Woodwinds, mm. 93 - 99**

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

A momentary return of the People's theme in the trumpets heralds the return of the G<sup>b</sup> and F in the timpani, expanded to a thundering major seventh solo figure in measure 104. Growling low brass and woodwind clusters give rise to tutti bursts of overlapping diminished seventh chords.

**Example 3.22: Tutti wind bursts, mm. 104-105**

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The harmonic expansion from a unison pitch outward is forcefully extended in the final bars of this section as all winds except piccolo and tuba expand downward from a unison D. Descending chromatic motion twice reaches a cluster of all pitch classes between D and A<sup>b</sup> before the gesture is finally completed and a cluster of all twelve tones is reached.

**Example 3.23: Progression from unison D to 12-tone cluster, Tutti Winds, mm. 107-112**

The musical score for Example 3.23 is presented in two systems. The first system shows a descending chromatic motion from D4 to A3. The second system shows a descending chromatic motion from D4 to A3, followed by a 12-tone cluster. The cluster is marked 'flutter' and is augmented by rolls in the percussion.

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The massive cluster is flutter-tongued and augmented by rolls in the percussion across a long crescendo. Tension decreases as the sound dissipates following the cluster's dramatic release. Gillingham describes the intended

effect of the moment.

Everything just has to ring out and be allowed to settle, just like the dust settled, and as the realization ultimately hit as to what had happened, not just that day, or just in Oklahoma City, but around the world over and over again as people came to realize the extent of the damage and the loss of life.<sup>86</sup>

The tonal center shifts to G minor as the smoke clears and, “as the grieving process begins,”<sup>87</sup> the English horn plays a mournful, anguished inversion of the People’s theme.

**Example 3.24: Lament (var. of People’s Theme), English Hn. mm. 123-141**



David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The English horn is accompanied by a steady pulse of major triads in

---

<sup>86</sup>Ibid.

<sup>87</sup>Ibid.

the clarinets, a “sobbing sort of effect”<sup>88</sup> layered over sustained minor triads a major seventh below. The combined harmonic effect is that of split-member minor-diminished triads with a major seventh added.

**Example 3.25: Low brass & Clarinets, mm. 127-130**

Clars

Trbs/Euph/Tuba

$\frac{G^b}{G^m}$        $\frac{G}{A^b m}$        $\frac{G^b}{G^m}$        $\frac{C}{D^b m}$

David R. Gillingham, *A Light Unto the Darkness*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The motion of the bi-modal harmonies, particularly as the English horn solo begins, recalls the shifting harmonies under the motor device at measure 10. Gillingham further recalls the optimism of that moment, brightening the mood somewhat at measure 140 by returning of the B<sup>b</sup> major ninth, sustained in the low brass and clarinets and arpeggiated in the piano.

The solo flugel horn presents a comparatively hopeful version of the People’s theme, recalling the sunrise gesture from the very first notes of the

---

<sup>88</sup>Ibid.

piece.

**Example 3.26: Flugel horn solo (var. of People's Theme), mm. 140-151**



David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

A deceptive cadence shifts the tonality to D major and prepares the extended final passages of the piece. Fluttering arpeggios of combined meters in the piano and bells accompany the final realization of the People's theme, first introduced in the horns at measure 153.

**Example 3.27: Horns (var. of People's Theme), mm. 153-157**



David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer



The composer's intent in the final passages of the work is to evoke a mixture of emotional memories of the tragedy and the victims within an overarching noble character.<sup>89</sup> That nobility is maintained by stating the People's theme through several passages, shifting from one to the next by deceptive harmonic motion. Moving from one statement of the theme to the next, Gillingham deftly shifts the key center from D major to B<sup>b</sup> major and, by way of a second deceptive cadence in measure 163, to a climactic arrival on C major at 164. Just as it has throughout the work, momentum is slowed momentarily as texture and dynamics subside. The C pedal is pressed heavily in the bass voices and timpani as the theme reappears momentarily in F minor, in the horns.

Dynamics rise and orchestration intensifies again, building to a less forceful arrival on G major at measure 169. The half cadence is neither resolved nor completely released as vibraphone and marimba quietly accompany the arrival of a "celestial" G lydian figure in the piano right hand. As this figure continues, wordless singing in the range of children's voices

---

<sup>89</sup>Ibid.

once again recalls the children who lost their lives in the blast.

**Example 3.28: Piano, Percussion, & Singers, mm. 172-173**

Singers

*pp* Ah Ah Ah

Piano

Vibes "Swishing" back and forth lightly *pp*

Marimba *pp*

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

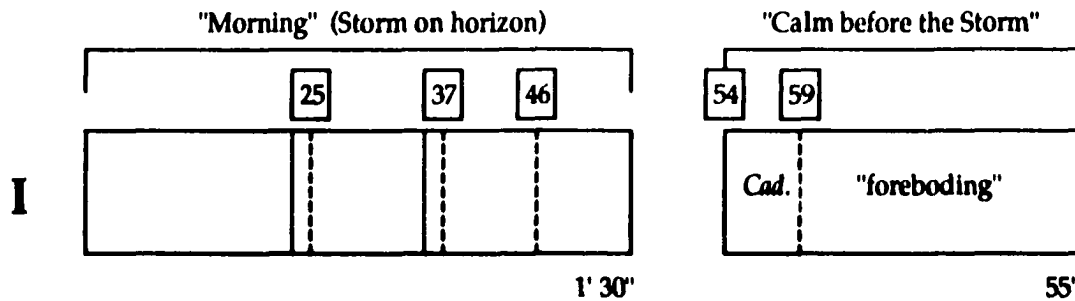
All motion begins a final deceleration through alternations between G major chords in the woodwinds and B<sup>b</sup> 7 chords in the brass. The B<sup>b</sup> 7 is momentarily sustained beneath one final call of the People's theme from the flugel horn, and finally resolves to D major in measure 179. Flutes and piccolo again recall the bird songs from the opening bars of the work. The bird calls are echoed in clarinets and vibraphone before the final chord is sounded. Just before the final release, the timpani gently rumble a final echo of the blast, "like the sound of thunder off in the distance after a storm has

passed."<sup>90</sup>

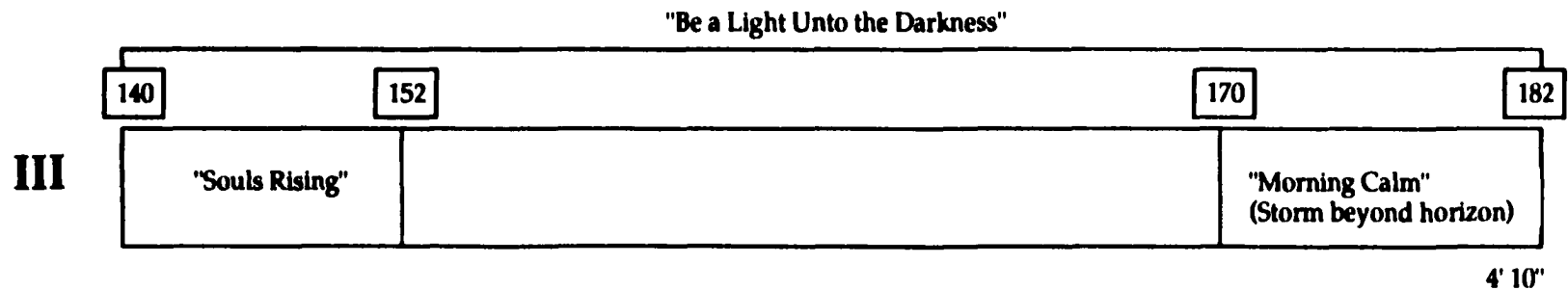
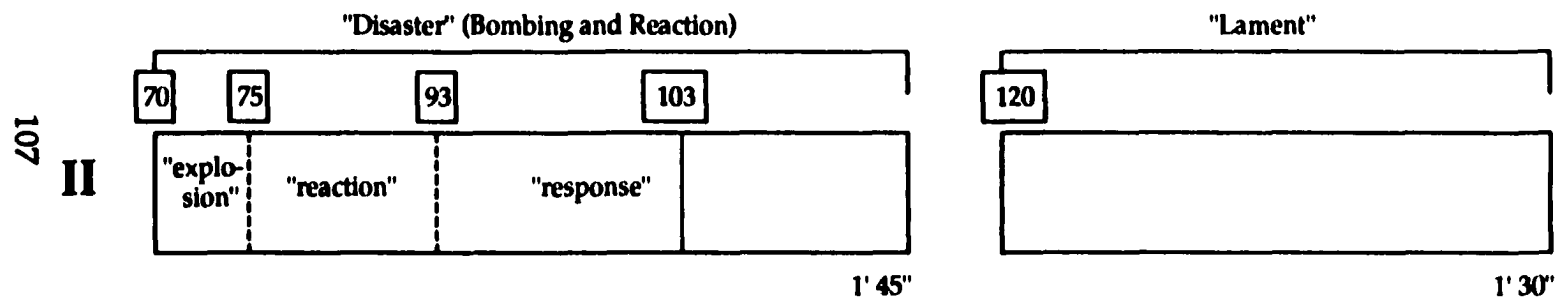
The form of the work is summarized in the following diagram. As in the *Waking Angels* diagram, the large structural elements are represented in according to real time.

---

<sup>90</sup>Ibid.



**Formal Diagram:**  
*A Light Unto the Darkness*  
 Total Duration: ca. 10 minutes



## CHAPTER FOUR

### *A Crescent Still Abides*

#### **Origins and Inspiration**

The Hofstra University Bands and their conductor, Peter Loel Boonshaft, have mounted a commissioning project that has produced thirty-eight new works since 1989. In 1996 Boonshaft commissioned Gillingham to compose a new work for wind band, stipulating only that it be between ten and twelve minutes in duration and that it be challenging to university musicians. Form, specific instrumentation and program were left to Gillingham's discretion.<sup>91</sup>

In August of 1997 the global reaction to the death of Diana, Princess of Wales prompted Gillingham to reevaluate preliminary sketches of the work in favor of another elegy. The deaths of former Chicago Symphony conductor Sir Georg Solti and Catholic missionary Mother Theresa of Calcutta further changed the course of the project.<sup>92</sup> In fewer than seven days the world had seen the deaths of three visible and influential personalities. In a rare historical moment, people around the world simultaneously mourned the

---

<sup>91</sup>Batcheller, *Personal Interview Conducted with Peter Loel Boonshaft*, via telephone, November 11, 1999.

<sup>92</sup>Gillingham *Interview*, December 18, 1998.

“people’s princess,” the “living saint,” and one of the most highly regarded musicians in history. Gillingham completed *A Crescent Still Abides* as an elegy to all three. It was premiered on May 1, 1998 at Hofstra.

Gillingham takes his title for the piece from a short poem by Emily Dickinson, believed to have been written in 1884, two years before her death.<sup>93</sup>

Each that we lose takes a part of us;  
A crescent still abides,  
Which like the moon, some turbid night,  
Is summoned by the tides.

### The Score

*A Crescent Still Abides* is scored for contemporary American wind ensemble. Woodwind parts include piccolo, four flutes (two divisi parts), two oboes (2nd doubling English horn), two bassoons, three B<sup>b</sup> soprano clarinets, bass clarinet, E<sup>b</sup> contrabass clarinet (contra-alto clarinet), and a saxophone quartet comprised of B<sup>b</sup> soprano, E<sup>b</sup> alto, B<sup>b</sup> tenor, and E<sup>b</sup> baritone. Brasses include three B<sup>b</sup> trumpets, four F horns, three trombones, euphonium, and tuba. There is also a piano part and individual parts for timpani, bells,

---

<sup>93</sup>Thomas H. Johnson, Introduction to *The Complete Poems of Emily Dickinson*, (Boston: Little, Brown and Company, Inc., ©1960), v-xi.

This poem was one of 102 of Dickinson’s writings originally published by Mabel Loomis Todd in an 1894 volume entitled, *Letters of Emily Dickinson*. In 1950, ownership of Ms. Dickinson’s literary estate was transferred to Harvard University, who have since placed the poem in public domain.

xylophone, vibraphone, marimba<sup>94</sup>, and crotales. The timpanist is called on to play five drums, 20", 23", 26", 29", and 32". The xylophonist (Percussion 2) also plays large tam-tam and five metal brake drums of various sizes. The vibraphone and marimba players (Percussion 3 and 4) share a pair of bass drums, one large and one small. The crotale player (Percussion 5) doubles on chimes and large suspended cymbal.

The "C" score employs traditional Western notation throughout. Special effects are limited to wordless singing from the winds and bowing of crotales and marimba, an effect that produces multiple overtones.

### Unifying Elements

Gillingham provides a short note describing some materials used and the scheme of the piece as it relates to the program.

Between August 31 and September 8, 1997<sup>95</sup> the world lost three most precious human beings, Princess Diana, Mother Theresa, and Georg Solti. *A Crescent Still Abides* seeks to express both the sadness of this loss and the hope and joy that all three brought into this world. The "adagio theme" of sadness is first heard in the clarinet choir at measure 13 and alternates through a series of episodes and interlude-like sections all of which add intensity to a type of mourning. Interspersed are references to all three people -- Princess Diana at measure 33 with a quote from Holst's beautiful melody from "Jupiter" of *The Planets*, later to become the hymn, "I Vow to Thee, My Country," which was sung at Diana's funeral; George

---

<sup>94</sup>Standard, four-octave marimba.

<sup>95</sup>The second date is a misprint in the score. While Princess Diana died on August 31 as the note indicates, both Mother Theresa and Sir Georg Solti died on September 5, 1997.

Solti at measure 54 with a reference to "Siegfried's Funeral March" from Wagner's *Der Ring des Nibelungen*--a tribute to Solti's monumental feat of recording the whole "Ring" cycle; and to Mother Theresa at measure 120 with the chant, "Requiem aeternam dona eis Domine" from the *Mass for the Dead* of the Catholic Church. All the darkness and sadness turns to rays of hopeful light at measure 133 where the "adagio theme" is transformed in the major mode and grows to a joyous resolve and then recedes into a very peaceful conclusion.<sup>96</sup>

In developing the formal scheme for *A Crescent Still Abides*, Gillingham faced new challenges. Each previous elegy had been inspired by a single tragic event or circumstance, and had been related in a general sense to the affected group or groups of people. The new task at hand was to commemorate three well known individuals from diverse backgrounds and cultures, the variety of circumstances surrounding their deaths, and the combined effect thereof. Gillingham solved this formal dilemma by presenting quotations from recognizable materials related to each of the dead, and tying them together with a single unifying theme.

The quotations cited are intended to be recognizable to an informed audience. However, the composer believes that while prior knowledge of their significance to each subject is helpful for an informed understanding of the piece, it is not necessary for the piece to make musical sense.<sup>97</sup> The Holst

---

<sup>96</sup>Gillingham, *A Crescent Still Abides*, (Greensboro, North Carolina: C. Alan Publications, 1999), frontispiece.

<sup>97</sup>Gillingham *Interview*, July 6, 1999.



hymn tune is used because of its significance in Diana's public life. The Hymn, "I Vow to Thee, My Country," was her favorite and, as such, was sung at her request during her wedding to Charles, Prince of Wales, in 1981.

Gillingham describes his selection.

I was just stunned to hear that hymn being sung at her funeral and I had to look into it to see that Holst had set it for voices like that. I think it's one of the best melodies ever written.<sup>98</sup>

It is Holst's setting of the tune as the secondary theme in "Jupiter" that Gillingham cites as his source.

**Example 4.1: Holst, *Jupiter*, Horns & Strings, *Andante Maestoso*, mm. 168-176**



corpse and carry it away in solemn procession over the heights . . .” is a poignant illustration of the regard with which Gillingham remembers Solti.

**Example 4.2: Wagner, *Götterdämmerung*, Act III, scene ii, mm. 406–420**

Siegfried (SIEGFRIED sinkt zurück und stirbt. Regungslose Trauer der Umstehenden)

Brünn - hild' bie - tet mir Gruss!

Strings *pp* Trbs *pp* Timp *pp*

Hns/Tuben (Die Nacht ist hereingebrochen)

Vla/Vcl *pp*

Cl/BCl/Bsns *pp*

Vla/Vcl *pp* Timp *p*

Auf die stumme Ermahnung Gunther's erheben  
Mannen Siegfried's Leiche, und geleiten sie, mit dem  
Folgenden, in feierlichem Zuge über die Felsenhohe  
langsam von dannen.)

Richard Wagner, *Götterdämmerung*, Act III, scene ii  
 edition originally published by B. Schott's Söhne, Mainz, n.d. [1877].  
 republished © 1982 by Dover Publications, Inc. (now in Public Domain)

Mother Theresa is memorialized in the tradition of the Roman Catholic Church, as Gillingham quotes the *Introit* chant from the Mass for the

Dead, as set in the Gregorian Missal.<sup>99</sup> The text, “Eternal rest grant them, Lord, and perpetual light shine on them,” reflects the optimism of Mother Theresa’s theology as well as Gillingham’s sense of her persona.

I was trying . . . to lead into the notion of peace and rest for the three who have died, and Mother Theresa seemed the appropriate one of the three to use as a first image of that peacefulness, because of her personality and what she said and how she said it.<sup>100</sup>

**Example 4.3: *Requiem Introit***

VI

**R** E-qui-em \* ae-tér-nam do-na e-is

Dómi-ne : et lux perpé-tu-a lú-ce-at

e-is. *Ps.* Te de-cet hymnus, De-us, in Si-on; et ti-bi

reddé-tur vo-tum in Ie-rú-sa-lem. *Ant.* Réquiem.

*Introit* from the *Requiem* Mass  
plainchant ca. 13th century  
notated 1979 by the Monks of Abbaye Ste. Pierre, Solesmes.  
Roman Catholic Church (public domain)

The “*Adagio* theme,” to which the composer refers in his note, is a single motive that permeates the work and is transformed to reflect shifting

<sup>99</sup>The Roman Catholic Church, *The Gregorian Missal for Sundays*, Notated in Gregorian Chant by the Monks of Solesmes (Solesmes: Abbaye Saint-Pierre, 1979), 688.

<sup>100</sup>Gillingham Interview, October 23, 1998.

moods. As Gillingham points out, the motive first appears in recognizable form at measure 13.

**Example 4.4: *Adagio* motive, Clarinet choir, mm. 13-14**

Clarinet Choir  
Clar 1 & 2  
Clar 3 *p*  
Bcl  
Contra *p*

David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Another recurring element is Gillingham's manipulation of diminished and minor-major seventh chords, which he alternates and combines with one another. Although he often separates root-position diminished seventh chords by register or through instrumentation, they nonetheless comprise octatonic materials which he exploits both melodically and harmonically.

### **Descriptive Analysis**

The opening nineteen bars of the piece comprise a somber introduction during which both unifying elements are presented. A unison B<sup>b</sup> pedal emerges gradually from silence in clarinets and marimba. Above, the flutes

and bells quietly introduce the *Adagio* motive, answered immediately by combined E and E<sup>b</sup> diminished seventh chords.

**Example 4.5: Flutes, Bells, & Piano, mm. 3-4**

(Octatonic collection 3)101

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

In the sixth bar, solo figures in bass clarinet and bassoon briefly foreshadow important materials to come, after which the *Adagio* figure is echoed in bells and bowed marimba. The harmonic material brightens as the piano sweeps through another combination of E and E<sup>b</sup> diminished seventh chords into a B<sup>b</sup> minor-major seventh. The piano gesture swells with the addition of bells and crotales, after which Gillingham reduces its forward

---

<sup>101</sup>Straus, 97.

motion by simultaneously augmenting its rhythm and diminishing the dynamic.

**Example 4.6: Piano, Bells, & Crotales, mm. 9-11**

Piano

Bells (15va)

Crotales

*mf* *p* *morendo*

*mf* *p* *morendo*

*mf* *p* *morendo*

E°7 Eb°7 Bbm-M7

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

As the sweeping figure dies away, authentic cadential root movement in the timpani underscores the arrival of the *Adagio* motive at measure 13 (example 4.4). Once again the piano combines E and D<sup>♯</sup> elements (though now extended only to an E minor triad and an open fifth between D<sup>♯</sup> and A<sup>♯</sup>) that lead to a restatement of the *Adagio* motive again on C<sup>♯</sup> minor. The figure moves through a kind of F minor plagal cadence and arrives on C major at

measure 17.

**Example 4.7: Clarinet choir & Timpani, mm. 15-17**

The musical score shows three staves. The top two staves are for the Clarinet Choir, and the bottom staff is for the Timpani. The key signature is G# minor (three sharps: F#, C#, G#) and the time signature is 4/4. The Clarinet Choir parts feature melodic lines with slurs and dynamic markings. The Timpani part has a single note in measure 17. Below the staves, the harmonic progression is indicated as C#m, Abm, Ebm, Fm, and C.

Clarinet Choir

*p*

*p*

Timp

*p*

C#m Abm Ebm Fm C

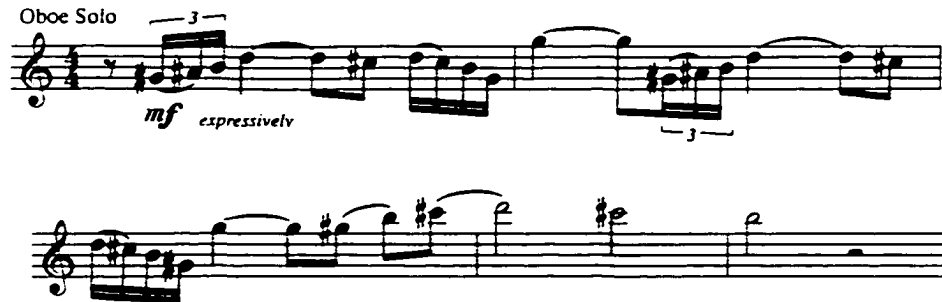
David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

At measure 17, a distant interjection of parallel first-inversion major triads in piano and bells leads to the arrival of the low brass, which quickly return the harmonic center to G# minor while quietly announcing the arrival of new material.

Sudden chromatic activity in the flutes provides a backdrop for the transitional passage that begins at measure 20. Solo oboe presents the first of several original solo figures that the composer has called "Wagner-like," and

which are intended to forbode danger.<sup>102</sup>

**Example 4.8: Oboe solo, mm. 20-24**



David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The chromatic figures underlying the oboe solo gain depth and urgency as piano and bells join the flutes, adding complexity to the rhythmic activity. Harmonic material shifts from G<sup>#</sup> to alternate between E and G major-minor seventh chords, supported by the addition of saxophones. As texture increases, the solo passage is passed to the bass clarinet, echoing the oboe.

**Example 4.9: Bass clarinet solo, mm. 25-27**



David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

---

<sup>102</sup>Gillingham Interviews, October 23, 1998 & July 6, 1999.



Flutes and saxes give way to trumpets and low brass as the harmonic motion is blurred by modal shifting among versions of an E<sup>b</sup> minor-major seventh chord, with split members at the third and fifth.

**Example 4.10: Brass, Piano, & Bells, m. 27**

The musical score for Example 4.10, titled "Brass, Piano, & Bells, m. 27", is written in 4/4 time. It features five staves of music. The top three staves are for Trumpets 1, 2, and 3, each marked with a piano (*p*) dynamic. The fourth staff is for Low Brass, also marked with a piano (*p*) dynamic. The fifth staff is for Bells, marked with a pianissimo (*pp*) dynamic. The Piano part is indicated by a brace on the left, encompassing the sixth and seventh staves, which both have a pianissimo (*pp*) dynamic. The music consists of eighth-note patterns with various articulations like slurs and accents.

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Horns lead the rest of the brass, timpani, and tam-tam as the *Adagio* motive builds to a tumultuous release. The final punctuation echoes in the

piano, suspending a return of the octatonic combination of D<sup>#</sup> and E diminished seventh chords.

**Example 4.11: Brass, Piano, Timpani, & Tam-tam, mm. 28-29**

The musical score for Example 4.11, measures 28-29, features the following instruments and parts:

- Tpt 1**: Treble clef, starting with a forte (f) dynamic.
- Tpt 2**: Treble clef, starting with a forte (f) dynamic.
- Tpt 3/Hrns**: Treble clef, starting with a forte (f) dynamic.
- Trb 1 & 2**: Bass clef, starting with a forte (f) dynamic.
- Trb 3**: Bass clef, starting with a forte (f) dynamic.
- Tuba/Euph**: Bass clef, starting with a forte (f) dynamic.
- Piano**: Treble and Bass clefs, starting with a forte (f) dynamic.
- Timp**: Bass clef, starting with a forte (f) dynamic.
- Tam-tam**: Bass clef, starting with a piano (p) dynamic.

The key signature changes from Bbm to Fm to C#m to D#7/E7. Dynamics range from p to fff.

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The grand pause in measure 30 allows the echo of the octatonic punctuation to subside before the Princess Diana section begins. The section is

in two parts, the first a pleasant recollection of Diana and the second an interruption recalling her sudden and violent death.

The *Adagio* motive, extended and repeated by the saxophone quartet, prepares the arrival on D major in the low brass at measure 33. Concurrent with the saxophone progression, the piano sets the mood for the arrival of the Holst reference with bells on the familiar melody.

**Example 4.12: Bells & Piano, mm. 33-35**

pp

Ped.

pp

Dm Eb Gm F F Bb Cm Bb F Eb Dm G

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The “Jupiter” quotation leads quietly to a g minor return of the *Adagio* motive at measure 35. The motive immediately and rapidly builds to an explosive C<sup>#</sup> minor chord in the brass, reminiscent of the fatal crash.<sup>103</sup>

<sup>103</sup>Gillingham Interview, July 2, 1998.

Chromatic murmuring in the clarinets and “angry” clusters in the low brass<sup>104</sup> suggest the world’s shock at the tragic event as dynamics and rhythm drive toward the heavily punctuated 12-tone cluster at measure 39.<sup>105</sup>

Measures 40 to 53 comprise a transition that combines continued reaction to the Diana passage with preparation for the Solti episode. Gillingham returns to the style of the earlier “Wagner-like” material (example 4.8) with a euphonium cadenza.

**Example 4.13: Euphonium cadenza, mm. 39 - 42**



David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The last note of the cadenza is joined by the rest of the low brass in a cluster raised one half-step from the end of the previous section. The flutter tongued low brass cluster grows louder beneath a short horn fanfare, comprised of parallel major-minor seventh chords. The fanfare is completed by the trumpets, which drive chromatically through parallel perfect fourths

---

<sup>104</sup>Ibid.

<sup>105</sup>Gillingham Interview, December 18, 1998.

over tritones to a return of the D<sup>#</sup>7/E<sup>7</sup> collection, accompanied by brake drums.

**Example 4.14: Brass, mm. 42-43**

The musical score for brass instruments (Trumpets, Horns, Low Brass) in measures 42-43. The score is written for three staves. The top staff is for Trumpets (Tpts), the middle for Horns, and the bottom for Low Brass (Low Br). The key signature is B-flat major (two flats). The time signature is 4/4. The score shows complex polyphonic textures with various dynamics and articulations. The Trumpets part starts with a *fff* dynamic and features a series of chords and single notes. The Horns part starts with a *f* dynamic and features a series of chords and single notes. The Low Brass part starts with a *ff* dynamic and features a series of chords and single notes, with a *flutter tongue* marking. The score ends with a *fff* dynamic.

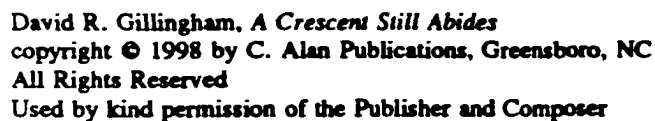
David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

A foreboding mood is created once again between measures 43 and 47 as the trumpet figure is echoed, first by bassoons and then by low brass and horns, beneath solo oboe and clarinet. Bimodal figures from the piano prepare an extension of the *Adagio* motive in the low brass in measures 49 through 51. The extended *Adagio* figure is followed by a sequence of major polychords in upper woodwinds and muted brass. Gillingham describes such combinations as pandiatonic, in that each chord comprises pitches from a single key, irrespective of the relationship of one chord to the next.<sup>106</sup> While

---

<sup>106</sup>Gillingham Interview, July 2, 1998.

### Example 4.15: Polychords, Flutes & Upper Brass, mm. 52 - 54



<sup>107</sup>Wilhelm Altmann, "Motif Table," in Richard Wagner, *Götterdämmerung*. Vocal Score ed., Preface, (Mainz: B. Schott's Söhne, ©1908).

accommodate the range of the bass clarinet.<sup>108</sup>

**Example 4.16: "Todes" motif, Clarinet 3, m. 54**



David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The "Todes" motif is answered, as in *Götterdämmerung*, by the "Wälsungenlied" leitmotif, here played by euphonium and having been foreshadowed by "Wagner-like" solo material (examples 4.8, 4.9, and 4.13).

**Example 4.17: "Wälsungenlied" motif, Euphonium solo, mm. 54-58**



David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The "Solti" section elides with the next, beginning in measure 58. In reaction to Solti's death, the "Todes" motive is fragmented and passed among

---

<sup>108</sup>Gillingham Interview, October 23, 1998.

the low woodwinds and interrupted by a striking combination of contrabass clarinet and piccolo. Beginning at measure 63 the motive is spun out chromatically among the clarinets as the brass interject octatonic clusters once again, this time moving among all three octatonic collections.

**Example 4.18: Brass, m. 65**

The image shows a musical score for 'Tutti Brass' in measure 65. It consists of two staves, treble and bass clef, both in 4/4 time. The music features dense octatonic clusters. The dynamic marking *ff* (fortissimo) is present. Below the staves, the octatonic collections are identified as: 3, 3, 2, 3, 3, 1, 2.

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

Gillingham increases motion and intensity through increased dynamics and rhythmic diminution. The rapid “death hammering”<sup>109</sup> of the octatonic collections culminates at measure 68, launching a sequential stacking of diminished sonorities that leads into the next large section of the work.

The passage between measures 70 and 105 represents a reaction to the events thus far, expressing Gillingham’s interpretation of the emotions

---

<sup>109</sup>Ibid.



attached to the loss of Diana and Solti.<sup>110</sup> The sixteenth-note accompaniment pattern over the shifting asymmetric meters is meant to suggest a child stumbling, the melodic germ being taken from the descending minor third common to children's playground chants.<sup>111</sup> The *Adagio* motive is expanded in conjunction with the accompaniment, shifting harmonically among bimodal triads.

**Example 4.19: Piano & Low brass, mm. 74-79**

The musical score for Example 4.19 shows the Piano and Low brass parts from measures 74 to 79. The Piano part is on the bottom staff, featuring a sixteenth-note accompaniment pattern. The brass parts (Trb 1/Euph, Trb 2, Trb 3, and Tuba) are on the top staves. The Piano part has a dynamic of *p* (piano). The brass parts have dynamics of *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is marked with *legato* and *p*. The key signature is B-flat major/minor, and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 78 and the second system starting at measure 79.

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

As the meter stabilizes, the brass reach the strongest dynamic in the

<sup>110</sup>Gillingham Interview, July 2, 1998.

<sup>111</sup>Gillingham Interview, October 23, 1998.

piece thus far, transforming the *Adagio* motive into a cry of grief.<sup>112</sup>

Gillingham achieves a kind of repeated outcry by pressing harmonically from E major to C major and twice falling back to G minor, derailing the forward motion before pressing onward again.

**Example 4.20: Brass, mm. 88-91**

The musical score for brass instruments (Tpts/Hns and Low br) shows a sequence of chords: E, C, Gm, E, C, Gm. The score is in 4/4 time and features a forte (ff) dynamic marking. The chords are played in a sequence that moves forward and then back, creating a sense of repeated outcry.

David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The mournful cries of the brass press finally onward through B<sup>b</sup> minor, G major, and arriving on F<sup>#</sup> minor, which the composer suspends

---

<sup>112</sup>Ibid.

and reemphasizes in the horns.

**Example 4.21: Brass, m. 95**

The image shows a musical score for three brass parts: Tpts (Trumpets), Horns, and Low br (Low Brass). The key signature is one sharp (F#) and the time signature is 4/4. The Tpts part has a melodic line with a slur and a fermata. The Horns part has a melodic line with a slur and a fermata, and a triplet of eighth notes. The Low br part has a melodic line with a slur and a fermata. The dynamics are marked *mf* (mezzo-forte) for the Horns and *ff* (fortissimo) for the Low br.

David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The wave of emotion crests in a thunderous timpani cadenza, joined at its climax by the tam-tam and ebbing through a long roll. A solo timpani presentation of the *Adagio* motive is answered by a return of the F major/F# minor piano gesture from the moment before the Solti reference began (m. 48). That exchange begins a conversation among piano and percussion based

on the *Adagio* motive.

**Example 4.22: Piano, Timpani, & Percussion, mm. 97-106**

Timpani

Piano

Vibes

Crotales

*f* *fff* *mp*

*freely* *p* *pp*

*mp* *pp*

David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

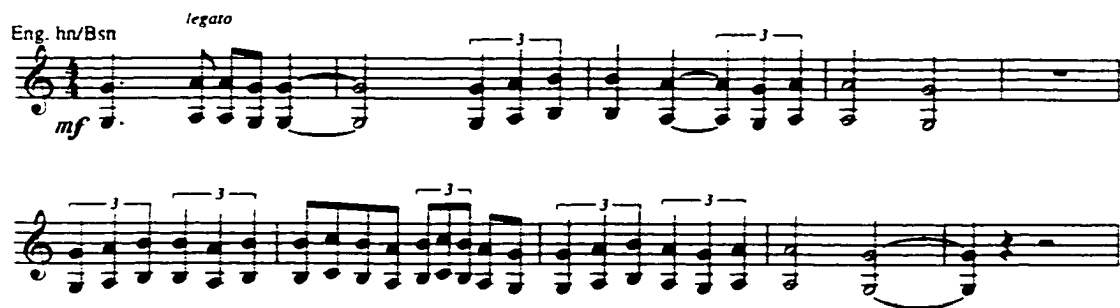
The G major ninth chord that arrives at measure 116 begins the final large section of the work. Here, Gillingham builds from a restful characterization of Mother Theresa into a celebration of the lives of all three subjects.<sup>113</sup>

---

<sup>113</sup>Ibid.

Wordless singing in the winds suggests an image of a celestial choir<sup>114</sup> offering a message of peace. Within the colors of piano and voices, Mother Theresa is remembered by the bassoon and English horn stating the opening passage of the *Requiem* Introit from the Mass for the Dead.

**Example 4.23: *Requiem* Introit, English horn, mm. 120-128**



David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

In the pause between phrases of the *Introit* quotation, saxophones, bells, and vibes gently rise out of the G/D accompaniment texture.

**Example 4.24: Saxes, mm. 123-24**



David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

---

<sup>114</sup>Gillingham Interview, July 6, 1999.

The saxophones' rising figure, foreshadowed earlier by diatonic secundal clusters (example 4.14), is restated as the chant quotation comes to an end at measure 129. This Rising motive becomes a driving force as the horns make the first presentation of a melodic *Adagio* theme. Gillingham describes the new theme as the *Adagio* motive, "transformed into rays of hopeful light."<sup>115</sup>

**Example 4.25: Horns, mm. 133-138**



David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The activity and presence of the Rising motive continues to grow among piano, bells, and woodwinds.

**Example 4.26: Piano, Bells, & Woodwinds, mm. 137-38**



David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

---

<sup>115</sup>Gillingham Interview, July 2, 1998.

The *Adagio* theme, taken over by tutti brass, is extended rhythmically and harmonically from E<sup>b</sup> major through G<sup>b</sup> major. The theme is fully developed in the climax of the piece at measure 144 on D major. Intensity continues through the downbeat of measure 145, where woodwinds yield to sweeping modal figures in the melodic percussion. Rhythmic activity and dynamics subside gradually as the *Adagio* theme dissolves into the Rising motive, which extends across measures 147 - 149 before arriving on C<sup>#</sup> major.

Example 4.27: mm. 147-149

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The D<sup>b</sup> pedal from the opening bars of the piece returns in the percussion and is embellished by a series of arpeggiated D<sup>b</sup> 7 chords in the

piano. The  $D^b 7$  arpeggios, along with authentic root movement in the timpani, cadence on the return of the *Adagio* motive as it moves through saxophones and low brass. The theme's ultimate arrival on F major releases one "final moment of glitter"<sup>116</sup> from piano and clarinets, built over an F Lydian scale.

**Example 4.28: Saxes, Brass, & Piano, mm. 153-155**

David R. Gillingham, *A Crescent Still Abides*  
 copyright © 1998 by C. Alan Publications, Greensboro, NC  
 All Rights Reserved  
 Used by kind permission of the Publisher and Composer

The Rising motive becomes fragmented and is echoed softly, first between D and E major, and then between  $D^b$  and  $E^b$  major, including a thinly veiled plagal cadence from low brass to woodwinds as the two chords are once

---

<sup>116</sup>Gillingham Interview, July 6, 1999.



again combined.

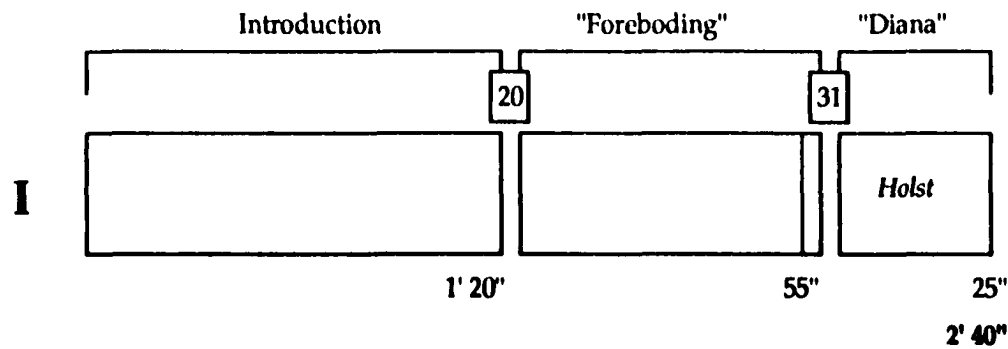
**Example 4.29: Woodwinds & Low brass, mm. 158-59**

The musical score is for two staves. The top staff is for Flutes/Clarinets (Fls/Cl) and Trumpets/Horns (Tpts/Hns). The bottom staff is for Low Brass. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score shows a sequence of chords: F#m7 (written as F#m7) in the bottom staff, followed by Db and Eb in the top staff. The Fls/Cl part has a long, sustained note with a 'ppp' dynamic marking. The Tpts/Hns part has a 'ppp' dynamic marking with a 'muted' instruction. The Low Brass part has a 'pp' dynamic marking. There is a '3' marking over a triplet of notes in the Low Brass part. The score ends with a 'D' pedal emerging in the marimba alone before slowly fading to silence.

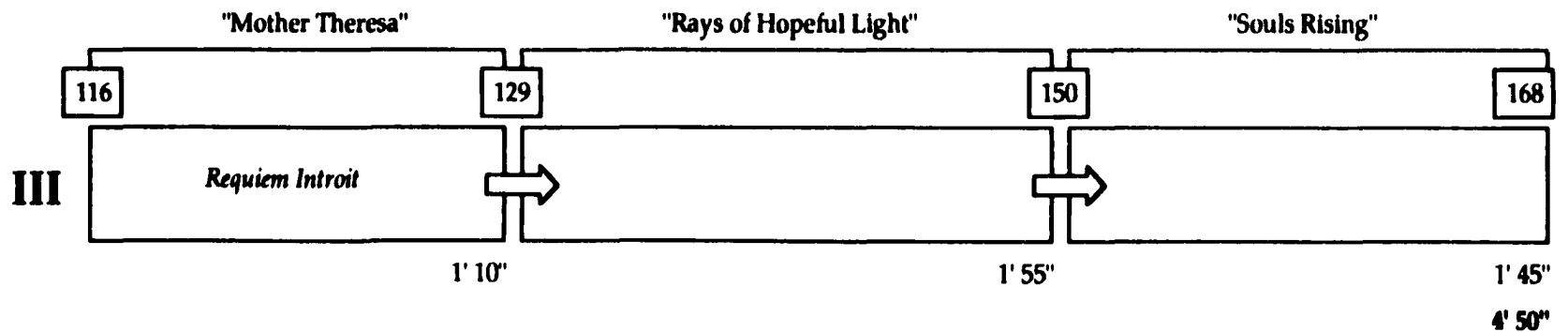
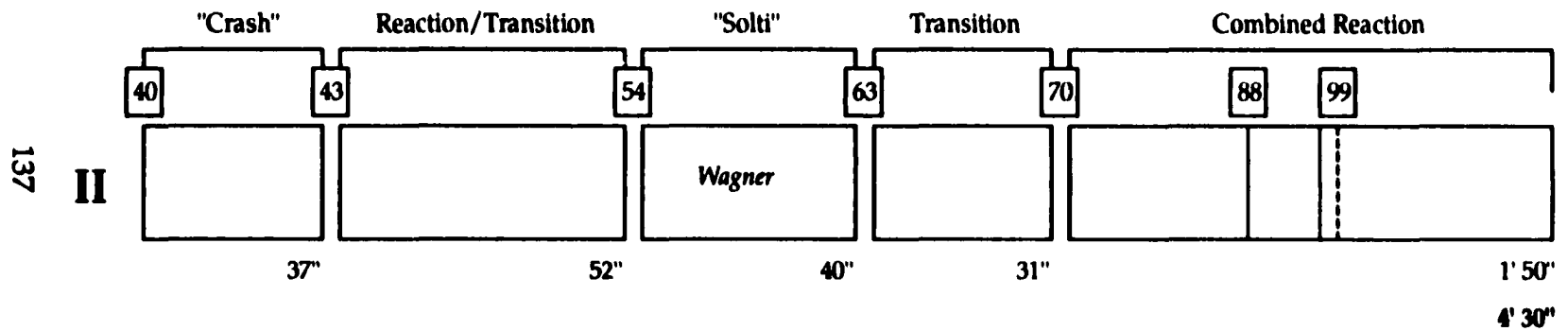
David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

The D<sup>b</sup> and E<sup>b</sup> chords separate once again and the D<sup>b</sup> pedal emerges in marimba alone before slowly fading to silence.

As in the previous two chapters, the form of the work is summarized in the diagram on the following page. Large structural elements are labelled according to real time.



**Formal Diagram:**  
*A Crescent Still Abides*  
 Total Duration: ca. 12 minutes



## CHAPTER FIVE

### OBSERVATIONS, COMPARISONS, AND CONCLUSIONS

In an essay on imagery in film, Christian Metz writes,

The dreamer does not know that he is dreaming; the film spectator knows that he is at the cinema: this is the first and principal difference between the situations of film and dream. We sometimes speak of the illusion of reality in one or the other, but true illusion belongs to the dream and to it alone. In the case of the cinema it is better to limit oneself to remarking the existence of a certain *impression* of reality.<sup>117</sup>

Both Meyer and Gillingham would seem to agree. Although his elegies make specific sonic references to the events and circumstances to which they are dedicated, he is careful to note that, in order to draw the listener in, he is “looking to tap into the audience’s emotions, not telling them how to feel.”<sup>118</sup> In the case of the automobile accident that took the life of Princess Diana and Gillingham’s reference to the event in *A Crescent Still Abides*, the composer suggests that it doesn’t matter whether the listener interprets the gesture as representing the actual crash or some reaction to it, “so long as the tragedy of the event is realized.”<sup>119</sup>

---

<sup>117</sup>Christian Metz, “The Fiction Film and its Spectator: A Metapsychological Study,” trans. Alfred Guzzetti, in *The Imaginary Signifier: Psychoanalysis and the Cinema*, (Bloomington, Indiana: Indiana University Press, 1976), 101.

<sup>118</sup>Gillingham *Interview*, July 6, 1999.

<sup>119</sup>Gillingham *Interview*, October 23, 1998.

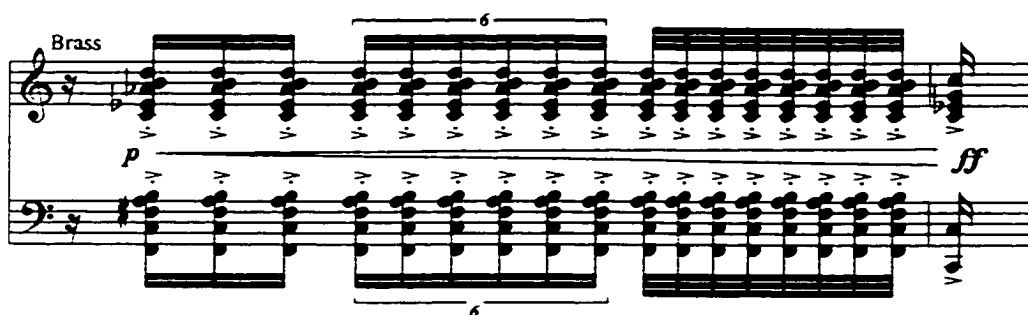
In describing the programmatic intent for each work in this study, the composer has identified certain general moods and emotions which can be ascribed to all three. Among these are fear, pain, anger, anguish, hope, courage, celebration, restfulness, and peacefulness. A comparison of the analyses in the preceding chapters reveals certain compositional elements that form a common symbolic language in the expression of those sensibilities.

Gillingham's harmonic language when expressing pain and fear is based largely on alternations between and combinations of diminished seventh chords and major/minor polychords. He also employs shrill figures, in extremely high register and dynamic range, especially among the upper woodwinds. Examples of these can be found in *A Light Unto the Darkness* between measures 88 and 91 (example 3.19) and in *Waking Angels* at measure 143, in the shrieking gestures of alarm from oboe, clarinet, and police whistle (example 2.31). Similar effects are intended by "stabbing" gestures, as in *Waking Angels* at measure 85 (example 2.53), and in the alternating brass and woodwind figures at measure 95 of *A Light Unto the Darkness* (example 3.20). Increased rhythmic activity and textural density is also typical of the entire middle sections of *Waking Angels* and *A Light Unto the Darkness*, and overlays the "stumbling" thematic development between measures 70 and 95 in *A Crescent Still Abides* (example 4.19). Fear and pain are also characterized

by means of dramatic tutti rhythmic augmentation and diminution.

Gillingham heightens intensity through rhythmic augmentation in *A Light Unto the Darkness* (example 3.23) and through diminution in *Waking Angels* (example 2.40). At measure 67 of *A Crescent Still Abides* tutti brass and brake drums offer a dramatic example of rhythmic diminution in the transition out of the “death hammering” of the *Todes* motive.

**Example 5.1 *A Crescent Still Abides*, Tutti Brass, mm. 67-68**



David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Anger is expressed by tightly constructed phrases, chromatic clusters, and octatonic collections. Examples include “angry” clusters in low brass (example 4.13) and “angry” melodic figures such as the Conflict motive in *Waking Angels* (example 2.23). Tutti clusters of octatonic and chromatic collections serve as bookends to the middle section of *A Light Unto the Darkness* (example 3.16 and 3.23). Similar clusters appear at the culmination

of the body's struggle with AIDS in *Waking Angels* (example 2.40), and comprise the "death hammering" figures following the Solti reference in *A Crescent Still Abides* (example 4.19).

Gillingham's expressions of anguish and grief are characterized by mournful melodic figures, such as the extension of the *Adagio* motive in *A Crescent Still Abides*, derailing the forward motion of the passage and crying out in grief (example 4.21). His treatment of the final phrase of "Softly and Tenderly, Jesus is Calling" at the moment of death in *Waking Angels* (example 2.43) and the English horn lament in *A Light Unto the Darkness* (example 3.24) are illustrations of Gillingham's general tendency to use minor harmonies to evoke impressions of sadness and loss. That tendency is further demonstrated by his transformation of the major seventh accompaniment figures from the opening passages of *A Light Unto the Darkness* (mm. 10-31) into the accompaniment for the English horn lament,

comprised of chromatically separated major/minor polychords.

**Example 5.2: *A Light Unto the Darkness*, Comparison of Accompaniment Figures**

**Saxophones, mm. 10 - 12:**

Score for Saxophones (Saxes), measures 10-12. The music is written on two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *pp* (pianissimo). The harmony is indicated by chords: B-flat major 7 (BbMaj7) in measures 10 and 11, and A-flat major 7 (AbMaj7) in measure 12. The melody in the treble staff features chromatic movement and sustained notes, while the bass staff provides harmonic support with sustained chords.

**Clarinets & Low Brass, mm. 121-125:**

Score for Clarinets (Clar's.) and Low Brass, measures 121-125. The music is written on two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *pp* (pianissimo). The Clarinets part (treble staff) features a melodic line with chromatic movement and sustained notes. The Low Brass part (bass staff) provides harmonic support with sustained chords. The harmony is indicated by chords: G minor (Gm) in measures 121 and 122, F# minor (F#m) in measure 123, and A-flat minor (Abm) in measure 124. A G-flat (Gb) is indicated above the Clarinets staff in measure 121.

David R. Gillingham, *A Light Unto the Darkness*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

In contrast to the darker emotions, hope and courage are characterized through extended thematic development, using nineteenth century harmonic conventions to extend melodies and dramatically delay resolutions and cadences. The heroic final passages of all three works feature rhythmic augmentation of the melodic line while textural density and contrapuntal

rhythmic activity are dramatically increased in woodwinds and mallet percussion.

Those passages dedicated to peaceful repose are set harmonically among extended major and augmented tertian materials. Major seventh and ninth chords provide the undercurrent for the opening and closing sections of *A Light Unto the Darkness* (examples 3.6, 3.10, and 3.12). The release of the souls of the deceased is accompanied by major seventh chords in both *Waking Angels* (example 2.45) and *A Crescent Still Abides* at measure 150.

**Example 5.3: *A Crescent Still Abides*, Percussion & Piano, m. 150**

The musical score for Example 5.3, measure 150, features five staves. The Piano part is written on two staves (treble and bass clef) and is marked with a piano (p) dynamic. The Bells part is on a single staff with a treble clef. The Chime part is on a single staff with a treble clef. The Vibes part is on a single staff with a treble clef. The Mar. (Mallet Percussion) part is on a single staff with a bass clef. The score shows a variety of musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. The key signature has two flats (B-flat and E-flat).

David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer



The “brightness” of Lydian mode is used to extend these moments as images of souls or angels rising (examples 2.48, 3.28, and 4.29). Other expressions of “brightness” and “calm” are presented through quiet gestures in upper register crotales, bells, vibraphone, and piano, such as the “Diana” reference in *A Crescent Still Abides* (example 4.12). In general, the darker or more negative the intended emotional reaction, the more Gillingham tends to draw from non-diatonic materials. Conversely, the more pleasant or positive the mood, the more diatonic the pitch source.

Wordless singing is used to evoke images of a celestial choir, in memory of the deceased children in *A Light Unto the Darkness* (example 3.28). Gillingham similarly uses singing to accompany the “breath of souls” in *Waking Angels* (mm. 221-230), and beneath the Requiem plainchant in *A Crescent Still Abides* (mm. 117-123).

#### Example 5.4: Wordless Singing

*Waking Angels*, mm. 221-230:

The musical score for Example 5.4 consists of two staves. The top staff is labeled 'WW: Sing' and the bottom staff is labeled 'Brass: Blow air through instrument'. Both staves show a melodic line with 'Ah' vocalizations. Dynamics include *pp*, *mf*, and *pp*.

***A Crescent Still Abides*, mm. 117-123:**

The image displays a musical score for two parts: English horn and Singers. The English horn part is written on a single staff with a treble clef, featuring a melodic line with trills and triplets, marked with a mezzo-forte (*mf*) dynamic. The Singers part is written on a grand staff (treble and bass clefs) with lyrics 'Ah' written below the notes. The vocal line includes a piano (*pp*) section and a mezzo-forte (*mf*) section, with various dynamics like *p* and *mf* indicated. The score spans measures 117 to 123.

David R. Gillingham, *Waking Angels & A Crescent Still Abides*  
copyright © 1997 & 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Gillingham's use of these materials seems to be successful in making the kinds of audience connections to which he aspires. Performers and audience members from a variety of backgrounds and age groups report that Gillingham's music is clear in its imagery. Student performers from a Florida high school wind ensemble<sup>120</sup> report that *Waking Angels* has spoken as clearly to them as it has to university students and audiences in Georgia.<sup>121</sup> Performances of *A Light Unto the Darkness* have been received enthusiastically by audiences in Illinois,<sup>122</sup> Michigan,<sup>123</sup> and by survivors and

---

<sup>120</sup>Batcheller, *Personal correspondence from Timothy Paul*, via email, September 11, 1999. Mr. Paul is conductor of the Leon County High School Band, Tallahassee, Florida.

<sup>121</sup>Satterwhite *Correspondence*, October 12, 1999.

<sup>122</sup>Batcheller, *Personal correspondence from John Hilmer*, via email, November 8, 1999. Mr. Hilmer is conductor of the Warren Central High School Band, Indianapolis.

<sup>123</sup>Sampson *interview*.

families of victims of the Murrah Complex bombing, in Oklahoma City.<sup>124</sup> If Gillingham's elegies are thus effective, it seems clear that he has somehow achieved his goal in resonating with listeners' emotions regarding these events. In the case of the Oklahoma City disaster, Edward Linenthal suggests that what people seem to need is an opportunity to grieve and look for some hopeful conclusion.<sup>125</sup> One way in which this can be achieved, he further suggests, is by publicly celebrating the lives of the victims. A national monument has been in the process of being built and is scheduled to be dedicated on April 19, 2000, the fifth anniversary of the disaster. In the meantime, absent that public monument, those affected by the event have used the chain link fence erected as a safety measure around the blast site as an *ad hoc* monument.

It is a kind of domestic memorial space, a place of mourning where the membrane between this world and the next disappears--a site for prayer, eulogy, and testimonial. How curious that it is the fence, and not the victims' graves, that became the site for most of the memorial activity.<sup>126</sup>

Gillingham's ability to tap into that need to eulogize may be best observed in his manipulation of elements within the tripartite form he uses

---

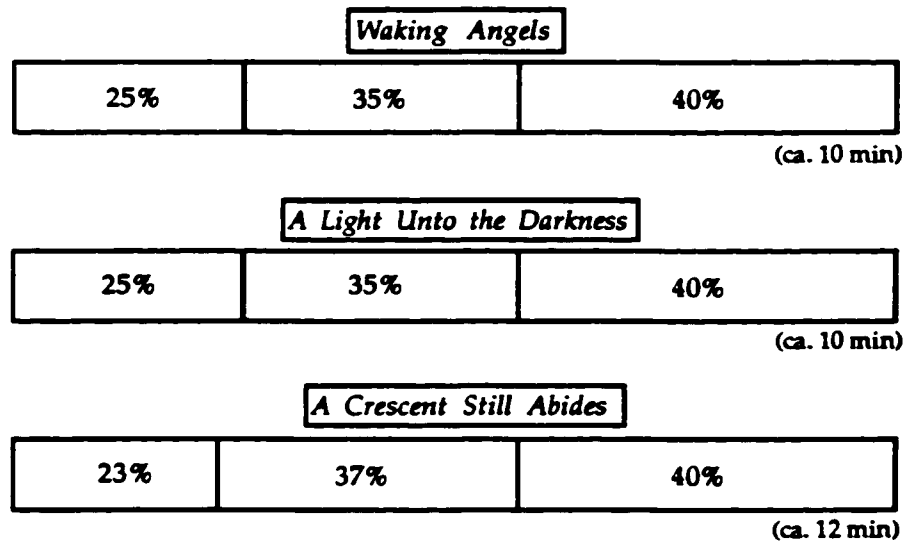
<sup>124</sup>Batcheller, *Personal Interview with Polly Nichols*, April 19, 1997, Oklahoma City. Ms. Nichols is a survivor of the Murrah Bombing and a representative of the Oklahoma City Memorial Foundation.

<sup>125</sup>Edward T. Linenthal, "Memory, Memorial, and the Oklahoma City Bombing," *The Chronicle of Higher Education*, 45, No. 11 (November 6, 1998):B4-5.

<sup>126</sup>*Ibid.*, B5.

for all three of these works. A comparison of the formal diagrams at the ends of the preceding chapters reveals similarities beyond what Gillingham had intended. Each work was to begin with some sort of introductory passage, “creating a backdrop” for the program, followed by a second section representing the event itself, and closing with a celebration of the individuals being memorialized.<sup>127</sup>

The total length of each piece was determined by the conditions of the individual commissions, but the duration of their constituent sections and the transitional material linking them developed through the course of each project.<sup>128</sup> It is therefore striking that the sections should emerge in such nearly identical proportions.




---

<sup>127</sup>Gillingham *Interview*, July 6, 1999.

<sup>128</sup>*Ibid.*

The devotion of 40% of the total duration of each elegy to “images of hope” and “celebration of life” seems to correspond to the emotional need for catharsis described by Linenthal. The composer acknowledges that his intended message in each work is that “life must go on” for those left behind.<sup>129</sup> Insofar as the greatest emphasis is given to that message in the architecture of each elegy it is not surprising that performers’ and listeners’ reactions have been so strong.

While recognizing the symbolic language developed among these three works, it is also interesting to note the way in which Gillingham incorporates quoted material from other composers. The selection of materials seems logical, given their relationship to each specific reference. The way the quotations are prepared and manipulated belies the influences and cultural inheritances that have acted upon this composer. In the case of *A Crescent Still Abides*, the “death hammering” gestures (example 4.19) came early in the compositional process. Gillingham states that he developed that passage in his earliest sketches in reference to Solti’s death. Later, when he selected Siegfried’s death scene as a dramatic reference, his intention was to use and develop the chromatic bass figure beneath the “Wälsungenleid” motif (example 4.17 and 4.18). It is revealing of the composer’s subconscious influences that his combining of these two elements should reflect the way in

---

<sup>129</sup>Gillingham Interview, December 18, 1999.

which the “Todes” motif is presented and developed by Wagner in the opening passages of Siegfried’s funeral march.

**Example 5.5: Siegfried’s Funeral March, *Götterdämmerung*, Act III, scene ii, mm. 424-25**

Richard Wagner, *Götterdämmerung*, Act III, scene ii  
 edition originally published by B. Schott's Söhne, Mainz, n.d. [1877].  
 republished © 1982 by Dover Publications, Inc. (now in Public Domain)

Similarly, Gillingham’s setting of the Holst material in reference to Princess Diana suggests a strong influence exerted by his own sense of context for that material. The impetus for its use was, as Gillingham has described, the singing of the hymn tune setting, “I Vow to Thee, My Country,” at Diana’s funeral. For Gillingham, however, the familiar context for the hymn is its setting in “Jupiter.” His selection of harmonic materials is close to Holst’s in that setting, and his choice of instrumentation and register are consistent with the language he used to depict lightness and calm elsewhere. Holst made similar use of Glockenspiel throughout *The Planets*, and especially in Jupiter where he scored one variant of the hymn tune’s head motive in upper

woodwinds and glockenspiel.

**Example 5.6: Holst, *Jupiter*, Trumpets, Trombones, & Bells, mm. 116-120**

Trpts  
ff  
Trbs  
ff  
Glock.  
ff

Gustav Holst, "Jupiter" from *The Planets*  
edition originally published ©1921 by Goodwin & Tabb, Ltd., London  
republished © 1996 by Dover Publications, Inc. (now in Public Domain)

Even more striking is the way in which Gillingham foreshadowed the Diana reference at the end of the introductory passages through descending, inverted major triads (mm. 17-18) in piano and bells.

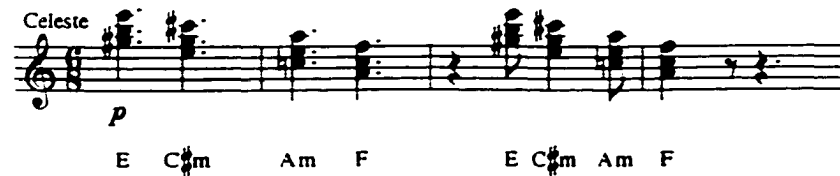
**Example 5.7: *A Crescent Still Abides*, mm. 17-18**

Piano & Bells  
p  
E Db Bb Gb  
Trb.

David R. Gillingham, *A Crescent Still Abides*  
copyright © 1998 by C. Alan Publications, Greensboro, NC  
All Rights Reserved  
Used by kind permission of the Publisher and Composer

Holst made similar gestures at several key points of transition in "Mercury," the movement which immediately precedes "Jupiter."

**Example 5.8: Holst, *Mercury*, celesta, mm. 238-41**



Gustav Holst, "Mercury" from *The Planets*  
edition originally published ©1921 by Goodwin & Tabb, Ltd., London  
republished © 1996 by Dover Publications, Inc. (now in Public Domain)

Gillingham's Rising motive, which becomes a driving force in the concluding passages of *A Crescent Still Abides*, is derived from the constituent major triads in the underlying pandiatonic collection (example 4.25). Though he was consciously unaware of it at the time, Gillingham now acknowledges a striking resemblance this gesture bears to similar material used by Ottorino Respighi to drive the long thematic development of the



"Pines of the Appian Way" in *The Pines of Rome*.

Example 5.9: Respighi, *Pines of the Appian Way*, Horns & Woodwinds, mm. 45-46

WW's

Horns

*f* *cresc.*

*f* *cresc.*

Gb Ab

Ottorino Respighi, "The Pines of the Appian Way" from *Pina di Roma*  
copyright © 1925 by CASA RICORDI-BMG RICORDI SpA.  
All rights reserved.  
Reproduced by kind permission of the publisher.

Gillingham intends a celebration of the lives of three fallen heroes, their souls rising in glory. Using strikingly similar material, Respighi presents a "poet's vision of bygone glories:"

Trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth toward the Sacred Way, mounting in triumph to the Capital.<sup>130</sup>

Although the specific reference is unintentional on Gillingham's part, it nonetheless indicates that there can be little question about the influence of certain composers on his work. In addition to the nineteenth century romantics, Gillingham cites Bartok and Stravinsky as sources for some of his harmonic language. He specifically refers to Bartok's *Concerto for Orchestra*

---

<sup>130</sup>Ottorino Respighi, *The Pines of Rome: Symphonic Poem for Orchestra*, (Milan: G. Ricordi and Co., ©1925), introductory note provided by the publisher.

and string quartets as inspiring his use of bitonal triads and the minor-major seventh chord.<sup>131</sup> Such influences lend credence to the development of “aural stockpiles,” as described by Michael Rogers.<sup>132</sup>

Important developmental and transitional materials are frequently scored in unusual instrumental pairings, such as contrabass clarinet and piccolo. Bowed melodic percussion provide exotic emphasis to quiet passages that the composer has described as “mysterious and foreboding.”<sup>133</sup>

Ranges of color and romantic expressiveness are expanded tremendously by the presence of piano in these works. Gillingham makes equally effective use of the piano as both an ensemble and solo instrument.

Ultimately, what makes these works “listenable” is the way in which important elements are made familiar within the context of surrounding materials, and in reference to cultural norms.<sup>134</sup> Gillingham presents a wide range of colors and ideas through passages of extreme textural transparency. Extended solo passages and use of silence provide an extraordinary breadth of dynamics. In that context, repetition of motivic gestures in different voicings and ranges serves to make them more immediately familiar to the listener.

---

<sup>131</sup>*Gillingham Interview*, October 23, 1998.

<sup>132</sup>Rogers, “Aural Stockpiles” (Cf. Chapter One, page 12).

<sup>133</sup>*Ibid.*

<sup>134</sup>“Listenable,” see *Satterwhite and Boonshaft* (Cf. Chapter 1, pages 3-4).

Because of the clarity with which Gillingham is able to present source motives, thematic and rhythmic development are more readily apparent. Likewise, the composer introduces his harmonic materials to tap into and expand his audience's aural stockpiles.<sup>135</sup> In so doing he interacts with the listener's cultural inheritances while defining new associations within the context of the works themselves.<sup>136</sup> Thus, Gillingham's symbolic language presents itself as clearly to Greenblatt and Rogers as it does to Sheinberg and Gordon.<sup>137</sup>

The question of whether the listener need be aware of the program for each piece is one of perspective. From the viewpoint of the absolute expressionist, the development of materials in each of these works is such that the listener can, as Sheinberg proposes, develop a sense of general emotional intent. However, as Nattiez, Greenblatt, and Rogers all agree, any meaning drawn from a work is filtered through a lens of personal experience. From the referentialist perspective, knowing the program allows listeners greater access to their own resources, cultural inheritances, and aural stockpiles. At least for the time being, while memories of the events and

---

<sup>135</sup>Rogers, "Aural Stockpiles" (Cf. Chapter 1, page 12).

<sup>136</sup>Greenblatt, "Culture" (Cf. Chapter One, page 12).

<sup>137</sup>Sheinberg, "Signs, symbols, and expressive elements in the String Quartets of Dmitri Shostakovich" (Cf. Chapter 1, pages 9-10) and Gordon, *Learning Sequences in Music* (Cf. Chapter 1, pages 11-12).

personalities elegized in these works are reasonably fresh, the listener's inheritances include first-hand knowledge of where they were and how they reacted upon hearing about each death. In the case of *Waking Angels*, such personal connections to the program may stem from the loss of a personal acquaintance. Additionally, without knowledge of the program the listener who is familiar with materials quoted by Gillingham may regard *Waking Angels* as an unusual hymn setting, or *A Crescent Still Abides* as a bizarre and disjointed medley.

In summary, the combination of all these materials and practices serve to provide the carefully measured flow of moods and images that help to make Gillingham's works fresh, important, and immediately popular among conductors, performers, and listeners. It is particularly interesting to compare the dramatic elements chosen intentionally by the composer with those he ascribes to intuition.

Additional study of Gillingham's works and career, including that which is already in progress, will provide opportunities for comparison of his symbolic language in these and his other works. The composer indicates that the tripartite dramatic scheme he used as the formal backdrop for *Waking Angels*, *A Light Unto the Darkness*, and *A Crescent Still Abides* is the same as that used in some of his other works, including *Heroes, Lost and Fallen* and

*Prophecy of the Earth*.<sup>138</sup> Given the unplanned but remarkably identical temporal proportions in the formal architecture of the three works studied herein, an investigation is warranted to determine if such proportions exist elsewhere in his output.

Gillingham has recently completed an elegy for the victims of the shootings that took place at Columbine High School in Littleton, Colorado on April 20, 1999. A comparison of that work with *Waking Angels*, *A Light Unto the Darkness*, and *A Crescent Still Abides* may yield further insight to Gillingham's symbolic language and formal design. Additional comparisons are recommended between Gillingham's elegies and those of other composers. Investigation is further recommended to examine the elegiac language of composers writing in different styles and genres including, as examples, Samuel Barber, Krzysztof Penderecki, and Elton John.

---

<sup>138</sup>Gillingham Interview, July 6, 1999.

## BIBLIOGRAPHY

## Sources Consulted

### Books

- Battisti, Frank and Robert Garofalo. *Guide to Score Study for the Wind Band Conductor*. Fort Lauderdale, Florida: Meredeth Music Publications, 1990.
- Broumas, Olga. *Perpetua*. Port Townsend, Washington: Copper Canyon Press, 1989.
- Elicker, Martina. *Semiotics of Popular Music, The Theme of Loneliness in Mainstream Pop and Rock Songs*. Tübingen: Gunter Narr Verlag Tübingen, 1997.
- Forte, Allan. *The Structure of Atonal Music*. New Haven, Connecticut: Yale University Press, 1973.
- Francès, Robert. *La perception de la musique*. Paris: Vrin., 1958. Cited in Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate. Princeton, NJ: Princeton University Press, ©1990.
- Gagné, Robert M. *The Conditions of Learning*. New York: Holt, Rinehart and Winston, Inc., 1965. Cited in Schleuter, Stanley L. *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences*. 2nd ed. New York: Schirmer Books, 1997.
- Gordon, Edwin E. *Learning Sequences in Music*. Chicago: GIA Publications, Inc., 1993. Cited in Schleuter, Stanley L. *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences*. 2nd ed. New York: Schirmer Books, 1997.
- Greenblatt, Stephen. "Culture," in Frank Lentricchia and Thomas McLaughlin, eds., *Critical Terms for Literary Study*, 2nd ed, 225-32. Chicago: University of Chicago Press, 1995.
- Johnson, Thomas H., ed. *The Complete Poems of Emily Dickinson*. Boston: Little and Brown and Company, 1961.

LaRue, Jan. *Guidelines For Style Analysis*. New York: W. W. Norton and Company, Inc., 1970.

Metz, Christian. "The Fiction Film and its Spectator: A Metapsychological Study," trans. Alfred Guzzetti, in *The Imaginary Signifier: Psychoanalysis and the Cinema*. Bloomington, Indiana: Indiana University Press, 1976.

Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1956. Cited in Rita Aiello, ed., *Musical Perceptions*. New York: Oxford University Press, 1994.

Nattiez, Jean-Jacques. *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate. Princeton, NJ: Princeton University Press, ©1990.

Sheinberg, Ester. "Signs, symbols and expressive elements in the String Quartets of Dmitri Shostakovitch," in *Musical Semiotics in Growth* ed. Eero Tarasti, 567-83. Bloomington, Indiana: Indiana University Press and International Semiotics Institute, © 1996.

Silverman, Hugh J., ed. *Introduction to Cultural Semiosis*. New York: Routledge, 1998.

Straus, Joseph N. *Introduction to Post-Tonal Theory*. Englewood Cliffs, N. J.: Prentice Hall, 1990.

Tarasti, Eero. *A Theory of Musical Semiotics*. Bloomington: University of Indiana Press, 1994.

Thurmond, James. *Note Grouping*. Fort Lauderdale, Florida: Meredith Music Publishing, 1994.

Walsch, Neale Donald. *Conversations With God, an uncommon dialogue*, Vol. 1. Charlottesville, VA: Hampton Roads Publishing Company, Inc., 1995.

Williamson, John E. *Rehearsing the Band*. Cloudcraft, New Mexico: Neidig Services, 1998.



## Articles

- Capparella-Sheldon, Deborah A. "Self-Perception of Aesthetic Experience Among Musicians and Non-Musicians in Response to Wind Band Music." *Journal of Band Research* 28, no. 1 (Fall 1992):57-71.
- Frederickson, William E. "A Comparison of Perceived Musical Tension and Aesthetic Response." *Psychology of Music* 23 (1995):81-87.
- Gaines, David Alan. "A Core Repertoire of Concert Music for High School Band." *Journal of Band Research* 34, no. 1 (Fall 1998): 1-24.
- Kloecker, J. H. "An Analysis of Ingolf Dahl's *Sinfonietta* for Concert Band." *Journal of Band Research* 28, no. 2 (Spring 1993): 37-91.
- Lenzini, Catherine Sell. "Emerging Band Classics." *The Instrumentalist* 51, no. 4 (November 1996): 17-22, 27.
- Linenthal, Edward T. "Memory, Memorial, and the Oklahoma City Bombing." *Chronicle of Higher Education* 45, no. 2 (November 6, 1998): B4-5.
- Maccabee, David. "Recent Works for High School Bands." *The Instrumentalist* 54, no. 7 (February 2000): 16.
- Madsen, Clifford K., Ruth V. Brittin, and Deborah A. Capparella-Sheldon, "An Empirical Method for Measuring the Aesthetic Experience to Music." *Journal of Research in Music Education* 41, no. 1 (Spring 1993): 57-69.
- Madsen, Clifford K. and William E. Frederickson, "The experience of musical tension: A replication of Nielsen's research using the Continuous Response Digital Interface." *Journal of Music Therapy* 30, No. 1 (1993):46-63.
- Shive, Clyde S. "William Henry Fry's Music for Band." *Journal of Band Research* 29, no. 2 (Spring 1994): 1-13.
- Schnoor, Neal. "An Analysis of David Gillingham's *Prophecy of the Earth*." *Journal of Band Research* 34, no. 2 (Spring 1999): 63-82.

## **General References**

- Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986. S. v. "Leitmotif," by Charlotte Greenspan.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan Press Limited, 1980. S.v. "Idée Fixe," by Hugh MacDonald.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan Press Limited, 1980. S.v. "Leitmotif," by John Warrack.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan Press Limited, 1980. S.v. "Neo-classical," by Arnold Whittall.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan Press Limited, 1980. S.v. "Programme Music," by Roger Scruton.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan Press Limited, 1980. S.v. "Transformation, Thematic," by Hugh MacDonald.

## **Theses and Dissertations**

- Belcik, Mark G. *Paul Hindemith's Symphony in B-Flat for Concert Band*. D.M.A. diss., The University of Texas at Austin, 1996. Ann Arbor, Michigan: University Microfilms, 1997.
- Berdahl, James Nilson. *Ingolf Dahl: His Life and Works*. Ph.D. diss., University of Miami, 1975. Ann Arbor, Michigan: University Microfilms, 1976.
- Booth, David Martin. *An Analytical Study of David Maslanka's A Child's Garden of Dreams*. D.M.A. diss., University of Oklahoma, 1994. Ann Arbor, Michigan: University Microfilms, 1994.

- Brown, Michael Ray. *The Band Music of William Schuman: A Study of Form, Content and Style*. Ed.D. diss., The University of Georgia, 1989. Ann Arbor, Michigan: University Microfilms, 1990.
- Duff, John Andrew. *Three Works of Karel Husa: An Analytical Study of Form, Style, and Content*. Ph.D. diss., Michigan State University, 1982. Ann Arbor, Michigan: University Microfilms, 1983.
- Garcia, David Manuel. *Tonality in Schoenberg's Theme and Variations for Band, Opus 43a and Symphony for Band*. D.M.A. diss., The Ohio State University, 1986. Ann Arbor, Michigan: University Microfilms, 1987.
- Harkins, Roderick A. *Luigi Zaninelli: A Biographical Sketch and Analysis of Selected Works For Wind Ensemble*. Ph.D. diss., University of Oklahoma, 1993. Ann Arbor, Michigan: University Microfilms, 1994.
- McBride, M. Scott. *A Study of the Compositional Presuppositions of Philip Wilby and Analysis of His Three Works for Wind Orchestra*. Ph.D. diss., The University of Oklahoma, 1990. Ann Arbor, Michigan: University Microfilms, 1991.
- Morris, Donald Alan. *The Life of Vincent Persichetti, With Emphasis on His Works for Band*. Ph.D. diss., The Florida State University, 1991. Ann Arbor, Michigan: University Microfilms, 1991.
- Schnoor, Neal. "An Analysis of David Gillingham's *Prophecy of the Earth*." M.M. Thesis, University of Nebraska, Lincoln, 1996.
- Smithwick, Shelley Mae. *Familiarity of CBDNA Commissioning Projects among College Band Directors in the United States*. D.M.A. diss., The University of Oklahoma, 1999.
- Wakefield, William Keith. *Ernst Krenek's Dream Sequence, Opus 224 for Concert Band: An Analysis and Discussion of Performance Problems*. D.M.A. diss., The University of Texas at Austin, 1990. Ann Arbor, Michigan: University Microfilms, 1991.

## Work in Progress

McRoy, James. "David Gillingham, Composer and Educator: An Analysis of Three Works for Winds." D.M.A. diss. in progress, Ball State University.

## Scores

Altmann, Wilhelm. "Motif Table," in Richard Wagner, *Götterdämmerung*. Vocal Score ed., Preface. Mainz: B. Schott's Söhne, ©1908.

Gillingham, David R. *Apocalyptic Dreams*. New York: Carl Fischer, 1995.

\_\_\_\_\_. *Chronicle*. New York: Carl Fischer, 1983.

\_\_\_\_\_. *Concertino for Four Percussionists and Wind Ensemble*. Greensboro, North Carolina: C. Alan Publications, 1997.

\_\_\_\_\_. *A Crescent Still Abides*. Greensboro, North Carolina: C. Alan Publications, 1998.

\_\_\_\_\_. *Galactic Empires*. Greensboro, North Carolina: C. Alan Publications, 1999.

\_\_\_\_\_. *Heroes, Lost and Fallen*. Milwaukee, Wisconsin: Composer's Editions, 1991.

\_\_\_\_\_. *A Light Unto the Darkness*. Greensboro, North Carolina: C. Alan Publications, 1998.

\_\_\_\_\_. *Waking Angels*. Greensboro, North Carolina: C. Alan Publications, 1997.

Holst, Gustav. *I Vow to Thee, My Country*, H 148. New York: G. Schirmer, 1918.

\_\_\_\_\_. *The Planets*. London: Goodwin & Tabb, Ltd., 1916. Reprint, Mineola, New York: Dover Publications, Inc., 1996.

Respighi, Ottorino. *The Pines of Rome: Symphonic Poem for Orchestra*. Milan: G. Ricordi and Co., 1925.

The Roman Catholic Church. *The Gregorian Missal for Sundays*. Notated in Gregorian Chant by the Monks of Solesmes. Solesmes: Abbaye Saint-Pierre, 1979.

\_\_\_\_\_. *Gradual Triplex: seu Graduale Romanum Pauli PP. VI aural rehythmicis signis a Solesmensibus monachis ornatum, neumis Laudenensibus et Sangallensibus nunc auctum*. Solesmes: Abbye Saint-Pierre, 1979.

Thompson, Will Lamartine. "Softly and Tenderly Jesus is Calling" in *Sparkling Gems*, Nos. 1 and 2. ed. J. Calvin Bushey. Chicago: Will L. Thompson and Co., 1880.

Wagner, Richard. *Götterdämmerung*. Vocal Score ed. Mainz: B. Schott's Söhne, ©1908.

\_\_\_\_\_. *Götterdämmerung*. Full Score ed. Mainz: B. Schott's Söhne, n. d. [1877]. Reprint, Mineola, New York: Dover Publications, Inc., 1982.

### Essays and Lectures

Corporon, Eugene. Essay accompanying Klavier Recording KCD 11042, *Memorials*. The Cincinnati Wind Symphony. San Juan Capistrano, California: Klavier Wind Recording Project, 1992.

Gillingham, David. Essay accompanying UGA Recording, *Apocalyptic Dreams*. Athens, Georgia: University of Georgia, 1995.

Gillingham, David. Essay accompanying Klavier Recording KCD 11089, *Dream Catchers*. The North Texas Wind Symphony. San Juan Capistrano, California: Klavier Wind Recording Project, 1998.

Rogers, Michael R. "Aural Stockpiles" (lecture given at the Conference on Musical Imagery of the International Society for Systematic and Comparative Musicology, Oslo, Norway, June 1999), author's personal collection.

## **Recordings**

*Apocalyptic Dreams*. UGA Recording. The University of Georgia Wind Symphony, H. Dwight Satterwhite, Conductor. Athens, Georgia: University of Georgia, 1995.

*Dream Catchers*. Klavier Recording KCD 11089. The North Texas Wind Symphony, Eugene Corporon, Conductor. San Juan Capistrano, California: Klavier Wind Recording Project, 1998.

*Memorials*. Klavier Recording KCD 11042. The Cincinnati Wind Symphony, Eugene Corporon, Conductor. San Juan Capistrano, California: Klavier Wind Recording Project, 1992.

*New Lights*. Mark Custom Recording 2550-MCD. The University of Georgia Wind Symphony, H. Dwight Satterwhite, Conductor. Athens, Georgia: University of Georgia, 1997.

*Songs and Dances*. Klavier Recording KCD 11066. The Cincinnati Wind Symphony, Eugene Corporon, Conductor. San Juan Capistrano, California: Klavier Wind Recording Project, 1995.

*When The Trumpets Call*, Summit Recording DCD 247. The University of Georgia Wind Symphony, Dwight Satterwhite, Conductor; Fred Mills, Trumpet. Tempe, Arizona: Summit Records, 2000.

## **Archive Recordings**

*Chronicle* by David R. Gillingham. University of Oklahoma Sutton Series Concert, April 16, 1998. The University of Oklahoma Wind Symphony, James Batcheller, Conductor. Norman, Oklahoma: The University of Oklahoma Fine Arts Library, 1998.

*A Crescent Still Abides* by David R. Gillingham. University of Oklahoma Sutton Series Concert, November 16, 1998. The University of Oklahoma Wind Symphony, William K. Wakefield, Conductor. Norman, Oklahoma: The University of Oklahoma Fine Arts Library, 1998.

*Heroes, Lost and Fallen* by David R. Gillingham. University of Oklahoma Sutton Series Concert, October 7, 1997. The University of Oklahoma Wind Symphony, James Batcheller, Conductor. Norman, Oklahoma: The University of Oklahoma Fine Arts Library, 1997.

*A Light Unto the Darkness* by David R. Gillingham. University of Oklahoma Sutton Series Concert, April 16, 1998. The Mount Pleasant High School Band, Roger Sampson, Conductor. Norman, Oklahoma: The University of Oklahoma School of Music, 1998.

*A Light Unto the Darkness* by David R. Gillingham. University of Oklahoma Ensemble Series Concert, April 19, 1999. The University of Oklahoma Symphony Band, James Batcheller, Conductor. Norman, Oklahoma: The University of Oklahoma Fine Arts Library, 1999.

*Waking Angels* by David R. Gillingham. University of Oklahoma Doctoral Conducting Recital, March 30, 1999. The University of Oklahoma Wind Symphony, James Batcheller, Conductor. Norman, Oklahoma: The University of Oklahoma Fine Arts Library, 1999.

#### **Personal Interviews & Correspondence**

Batcheller, James. *Personal Correspondence from David R. Gillingham.* via. e-mail, September 10, 1997.

\_\_\_\_\_. *Personal Interview Conducted with David R. Gillingham.* Chicago, Illinois, December 19, 1997.

\_\_\_\_\_. *Personal Correspondence from David R. Gillingham.* via. e-mail, February 25, 1998.

\_\_\_\_\_. *Personal Interview Conducted with David R. Gillingham.* Oklahoma City, Oklahoma, April 19, 1998.

\_\_\_\_\_. *Personal Interview Conducted with David R. Gillingham.* Mt. Pleasant, Michigan, July 2, 1998.

\_\_\_\_\_. *Personal Interview Conducted with David R. Gillingham.* Mt. Pleasant, Michigan, October 23, 1998.

- \_\_\_\_\_. *Personal Correspondence from David R. Gillingham.*  
via. e-mail, November 14, 1998.
- \_\_\_\_\_. *Personal Correspondence from David R. Gillingham.*  
via. e-mail, November 20, 1998.
- \_\_\_\_\_. *Personal Interview Conducted with David R. Gillingham.*  
Chicago, Illinois, December 18, 1998.
- \_\_\_\_\_. *Personal Interview Conducted with David R. Gillingham.*  
Mt. Pleasant, Michigan, July 6, 1999.
- \_\_\_\_\_. *Personal Interview Conducted with David R. Gillingham.*  
via telephone, October 28, 1999.
- \_\_\_\_\_. *Personal Correspondence from David R. Gillingham.*  
via email, October 31, 1999.
- \_\_\_\_\_. *Personal Interview Conducted with Polly Nichols.*  
Oklahoma City, Oklahoma, April 19, 1998.
- \_\_\_\_\_. *Personal Correspondence from Fred Mills.*  
via email, January 25, 1999.
- \_\_\_\_\_. *Personal Correspondence from Fred Mills.*  
via email, October 12, 1999.
- \_\_\_\_\_. *Personal Correspondence from Fred Mills.*  
via email, November 2, 1999.
- \_\_\_\_\_. *Personal Correspondence from Dwight Satterwhite.*  
via email, October 12, 1999.
- \_\_\_\_\_. *Personal Correspondence from Dwight Satterwhite.*  
via email, November 2, 1999.
- \_\_\_\_\_. *Personal Interview Conducted with Peter Loel Boonshaft.*  
via telephone, November 12, 1999.
- \_\_\_\_\_. *Personal Interview Conducted with John E. Williamson.*  
Mt. Pleasant, Michigan, July 6, 1999.



\_\_\_\_\_. *Personal Interview Conducted with Roger Sampson.*  
via telephone, November 6, 1999.

\_\_\_\_\_. *Personal Correspondence from Timothy Paul.* via email,  
September 11, 1999.

\_\_\_\_\_. *Personal Correspondence from John Hilmer.* via email,  
November 8, 1999.

## **APPENDIX A**

### **Interviews with David Gillingham**

**Interview with David Gillingham  
July 2, 1998 - Mount Pleasant, Michigan**

The author interviewed Dr. Gillingham in his studio at the School of Music, Central Michigan University, Mount Pleasant, Michigan on the morning of July 2, 1998. Following a brief tour of the new facilities there, Dr. Gillingham proceeded to provide lively and illuminating (not to mention scintillating) commentary on several of his works for band and wind ensemble. The interview was cut a bit short due to Dr. Gillingham's pressing schedule as Interim Director of the CMU Music School, an appointment he had recently accepted following the resignation of Dr. Edward Kvet.

The following transcript of the audio-taped portion of the interview begins as the author and Dr. Gillingham return from their tour of the new CMU Music School. Dr. Gillingham is anxious to share recordings of several of his newer works, including *Waking Angels*, *A Crescent Still Abides*, and *Concertino for Four Percussionists and Wind Ensemble*.

Dr. Gillingham had begun discussing his *A Crescent Still Abides*, which had just received its premiere.

JB Okay, say that again (laughs).

DG What's that?

JB You would have called it "Adagio" but...

DG I would have called the piece "Adagio for Winds and Percussion" but then I thought, "Adagio's" been used as a title before, you know, the *Adagio for Strings*, and so on...Since I draw so much inspiration from the program material I see no point in avoiding a programmatic title.

JB Sure.

DG Well, I regret to tell you that I don't think that the... *Galactic Empires* (recording) is here. I can't understand why it's not.

JB Well, that's okay. Cort (McClaren at C. Allen Music) is gathering together some materials for me, including some recordings. Some of those should be waiting for me when I get back (to Oklahoma).

**DG** Okay, unless...unless it got stuck down here (behind his stereo cabinet). It wouldn't surprise me if it is.  
(Dr. Gillingham continues to search for the recording for several moments)

**DG** What's that? Oh, this is a recording of *A Crescent Still Abides*. Do you want to listen to that?

**JB** Certainly!

**DG** Okay. This is the tape that Cort's going to use. (Begins playing recording of the premiere of *A Crescent Still Abides*, performed by the commissioning ensemble, Hofstra University Symphonic Band, Peter Loel Boonshaft, conductor) This is an extremely live recording...which is nice for this piece. This is a memorium of the three people that died last August; Princess Diana, Mother Theresa, and Georg Solti. They all died in that week's time. Solti died on the same day as Princess Diana.

So, there are references to all three in this piece. Princess Diana is the "Jupiter" hymn from the *Planets*. It's a popular English hymn and was sung at her funeral. There's a reference to the Wagner "Funeral Music" from *Siegfried* and there's the Catholic "Requiem" chant. You don't actually need to know that to listen to the piece.

(mm. 13 - 17) This is the "Adagio Theme" which permeates the whole thing .

**JB** You're making my analysis very easy.

**DG** Good! Good! That's what I'm here for!

(at m. 18) Low Brass (as here) is a characteristic of my scoring.

**JB** Yes, it is. I'd like to talk to you about your stacking of intervals...perfect intervals separated by major thirds, and so on...

**DG** Yes, I do that, don't I? You know, I do do that. It's sort of a scoring feature, as I sit at the piano and figure out what level of dissonance will give me the color I want...dark or light...how heavy...

(reaching the cadence at m. 29) ...that "Adagio" theme sort of works up to kind of a climax right there...in minor. At the end it becomes major...it becomes a metamorphosis of the theme.

(m. 31) Soprano Sax. In this piece and in *Galactic Empires* I use soprano, alto,

tenor and baritone sax for the first time. I've never done that before. Nichol's always been on my back saying, "Why don't you use soprano? A lot of composers do."<sup>139</sup> So I finally did it.

(laughter)

(brass at mm 35 -36)

Oh, that was Princess Diana that just went by there, let me back that up.

(backs tape up to m 33)

In the piano, it'll be in the piano.

(we hear the "Jupiter" reference: mm 33 - 34)

**JB** Sure!

**DG** If you're not looking for it...it's only alluded to. It's not supposed to hit you over the head. It's the first reference.

(back at m 36)

Now it gets kind of angry here. This is kind of a reaction to that tragedy...of the crash.

(m. 40) Little euphonium solo here.

(reeds at m. 43) This is fairly abstract writing for me, at this stage of my career. There's always something in every one of my pieces that's almost exactly the same. This is pretty abstract in here...

(m. 49) now there we get the "Adagio" theme. It keeps coming back in to express the sorrow..keeps on expressing the sorrow and the grief...

(m 52) now what's going to come up next will be the little theme from the "Funeral Music" for Solti.

(m 54) Right there (sings Bassoon/Clarinet 3 figure) There it is (laughs) but the harmony is all dissonant...the harmony's always some sort of pedal.

---

<sup>139</sup>John Nichol is Professor of Saxophone at Central Michigan University.

( m. 59) And then I just take off on that little motive that was in the bassoon at first.

The first two, Princess Diana and Solti, are quite dark. The reference to Mother Theresa is more hopeful because that's how she seemed to me. And she died of old age. Of course, so did Solti. Oh well. This was sort of a musical tragedy so...

(passage beginning at m 63) This is kind of expressing the two together...Princess Diana and Solti.

JB (mm 68 - 68) That building in the brass...there is a similar passage in *Chronicle*.

DG Yes. Exactly.

(m. 70) Now we get a little bit of the "Adagio" theme underneath. This is a multi-metered section here.

(arriving at m. 88) This is Peter Boonshaft's (the commissioning conductor) favorite part.

(m. 97) Big timpani solo here. That sort of articulates the end of the first section...the first two deaths...and this will segue into the "Mother Theresa."

(m. 105) There's the theme again. Bowed crotals (laughs).  
Oh, you don't have a score to *Crescent* yet. Would you like to see one?

JB Yes.<sup>140</sup>

DG Dang! (finds a working copy of the score) I hate to give you this because there are so many errors in it but I can give you a working copy....there's a lot of mistakes!

(m. 117) This is singing in here.

(passage through m. 125) English horn and bassoon there in octaves...that's the traditional "requiem" chant there...all under a G Major pedal with singing underneath.

---

<sup>140</sup>At the time of this interview, scores were not yet available for *A Crescent Still Abides*, *Galactic Empires*, or *A Light Unto the Darkness*.

(m. 129) Now, this just moves into the "Adagio" theme – into a major key and just sort of expresses joy and celebration of the three lives of these people. So it gets all of the sorrow out of the way.

(m. 133) This is it right here. It starts with God's instrument; the horns.

JB Yes. (laughter)

(m. 146) Maybe some Respighi in those woodwind parts?

DG Oh yes! (laughter)

I'm very much influenced by Nineteenth century orchestral writing...all of those composers. They're my heroes. I just think...you know...probably some movie scoring influence too, but I think a lot of the big movie scores are influenced by a lot of nineteenth century scoring anyway...

JB Oh, absolutely...

DG John Williams...

JB Oh, sure.

DG (m. 153) This sort of goes back to the sorrowfulness, but (m. 155 - piano and woodwind run causes him to giggle) it'll end in major.

JB As I've been looking at your work that emerges as a trait...

DG Mm Hm, I have some of my pieces that end sort of with a question mark on some sort of odd chord or something like that...I like to end that way sometimes, but I usually like to have this kind of closure.

JB Yes...

DG But it depends on what I'm trying to express and in this case I'm trying to...like the Oklahoma piece<sup>141</sup> too...I was trying to express some peacefulness at the end.

---

<sup>141</sup>A *Light Unto The Darkness*

JB Sure. Similar to the ending of *Heroes* <sup>142</sup> which obviously...

DG Exactly. Yeah, mm hm, yeah.

(m. 163) Now all that remains at the end is just like the beginning only this time it's just the marimba that fades out on that unison. (Fine).

JB Wonderful. Oh, that's terrific.

DG (Laughs) I really like the piece, I really like the piece. It's a little hard to grasp at the beginning because it's pretty abstract and a little bit, ah...intense I guess is the word for it. But it all comes to a culminating point at the end and...

JB Mm hm..

DG So, there's that, and...what we should do is probably make a tape of these or something, right? I should have been doing that.

JB We can do that. In fact, I have tapes.

DG You have some? Well, we'll put this next one...so you don't have recordings...let's do the *Concertino*. <sup>143</sup> Do you have a score...

JB I have a score to the *Concertino*.

DG This one goes fast (laughs). This one brought the house down at WASBE<sup>144</sup> and I don't know what it was. I think it had a lot to do with Oklahoma's (sic) performance, which I thought was just...Oklahoma State's performance...which I thought was outstanding.

JB I've spoken with a number of people who were there, including...well,

---

<sup>142</sup>Gillingham, *Heroes, Lost and Fallen*, a tribute to those affected by the Vietnam War.

<sup>143</sup>Gillingham, *Concertino for Four Percussion and Wind Ensemble*. At the time of this interview, the nature and scope of this study was still under consideration.

<sup>144</sup>The Oklahoma State University Wind Ensemble played the premiere of the *Concertino* at the 1997 Summer convention of the World Association of Symphonic Bands and Ensembles in Salzburg, Austria.



obviously Joe and Wayne<sup>145</sup> and Wayne's wife Trisha, but...

DG Yeah... (we fumbled about with DG's tape machine for a few moments)

JB ...and Jim Croft from Florida State...

DG Oh Jim...

JB ...was there and he just raved about the performance...

DG Well, I hope he plays it sometime. Jim and I go all the way back to when I was at Oshkosh and he told me once, he says "You know, you're never going to make anything of your career if you keep writing band music."

JB (laughs)

DG He says, "You've got to write some orchestral music." Well, I DID write an orchestral piece...<sup>146</sup>

... and you know I've gotten two performances so far, you know, you cannot get the performances. And the band people are the ones that are taking the chances and I think the band literature that's out there now is equal to any of the new literature that's coming out for orchestra. It doesn't get the publicity that the orchestral pieces do because their not in the New York concert hall and that sort of thing, you know, but who can get that kind of publicity...or a performance like that?

But the stuff, and the conductors that are out there are just as good as far as I'm concerned. And they're the ones that are taking the chances and they're the people that are propagating the new literature, you know, all these commissions and everything are propagating new literature. So, sure, I'd like to write another orchestra piece, it's a gas to write orchestra pieces, and especially to get a good performance, but the performance I got I had to pay for. I mean, it was a project, I had the...that thing up there (referring to performance poster from the premiere) ... it was the Czech Radio Symphony,

---

<sup>145</sup>Prof. Joseph Missal, Director of Bands and Prof. Wayne Bovenschen, Professor of Percussion, Oklahoma State University.

<sup>146</sup>Dr. Gillingham's first major orchestral work, *Interplay for Piano Four Hands and Orchestra*, was premiered and recorded by the Prague Radio Symphony in July of 1996. Duo pianists, Daniel Koppelman and Ruth Neville were the soloists.

which is a top notch Symphony but in order to get a CD recording of them...the CD hasn't even come out yet because the record company just releases these so slowly, it'll probably be another year yet before it even comes out, and I don't even know what other composers I'll be on the same disc with...some rather famous composers have gone into this project...at any rate, I mean, I had to pay for it, so....but it was a gas to get a great recording, you know, a great performance of it...that was a gas, so...and strings can do so many things that the winds can't.

But, if you're creative, you can get some real soft sounds or you can get some very sustained sounds with bands.

**JB** You know, we've had to work on that in our concert hall at OU. I don't know if Roger Sampson has told you about how dry the old hall was. Although its not quite finished yet, our early experiences with our new facility suggest that it is quite the opposite. It has forced us to address issues of resonant playing. That's something Arthur Weisberg has written about and which Adolph Herseth has talked about for a long time.

**DG** Yes!

**JB** Recording conditions also become an issue when considering resonance versus reverberation in the hall.

**DG** Well, although I think Peter did an excellent job with this recording of *Crescent*, I don't think the brass are present enough in some places, like the horns at the end there. I think the horns could have played out a lot more on that melody, and I don't think that it was a problem with the scoring. I know I tend to score a little heavily sometimes but I just think it could be managed. I heard a lot of the woodwinds, and maybe it was just the placement of the microphones or where they were sitting in the band or something that could've been altered.

**JB** Sure.

**DG** But it will be interesting as other people play the piece to see if the same problems occur. If it comes out the same then I'll know it's my fault, but if it comes out differently then I'll know it's okay, I guess.

Anyway, here we go...this is the *Concertino*. And this is that live performance at WASBE.

Oh, I sure like...*Early Light* (by OU Professor Carolyn Bremer) is on here. That's a great piece.

JB Yes. Carolyn's writing a new one for us. We're playing at the national CBDNA next year...

DG Oh, yeah!

JB So she's writing a new one and...

DG I wish I'd had a chance to meet her...I'd like to meet her. I really like that piece.

JB Oh, she's delightful.

DG Yeah, I bet.

JB You know, it just occurred to me that I have this disc.

DG Oh you do? So, okay, well let's put on the other one then...*Waking Angels* then...

JB I do have this (OSU recording of the *Concertino* ). Wayne (Bovenschen) gave me a copy this Fall and it totally slipped my mind.

DG Okay, no problem. We'll go into this....God, I wish I had *Galactic Empires* here. Dang! You know what I could do is I could run home and get it...

JB Oh...you have so much to do, getting ready for your trip and all the rest of that...

DG I'd really like you to hear it. The honor band<sup>147</sup> played so nicely. I just can't believe that I don't have it here. I just made a recording for...I must have wanted to take it home to play for the family but I thought they'd heard that. Unless I gave it to somebody to listen to...who knows?

Okay, (checks order on disc) let's see..I don't know what take mine is...second, okay.

---

<sup>147</sup>*Galactic Empires* was premiered by the Honor Band of America at the 1998 Bands of America National Concert Band Festival in Indianapolis, Mar. 15, 1998, Gary Green, conducting.

**JB** So, we're looking at *Waking Angels*. Okay, great.

**DG** (recording begins) This is "Softly and Tenderly, Jesus is Calling" all through....

Eugene (Corporon) just recorded this with North Texas on his latest CD and I've got his CD here someplace too. I kind of like this performance<sup>148</sup>...it's a little more emotional.

(m. 5) That's a real harp on this one. I don't know if Eugene used real harp. A lot of people use the synthesizer and it works very nicely.

**JB** Yeah, well, the absence of any glissandi helps that too...

**DG** Yeah, right, right, exactly.

**JB** They haven't made the machine yet that can do that.

**DG** I know.

**JB** The other thing that that does, and what we'll do with it...we have several very talented professional harpists in Oklahoma City...what we'll do with it is we'll use a keyboard for rehearsals...

**DG** Sure...sure...

**JB** ...down to the last two or three rehearsals, and then bring in the harpist.

**DG** This would have had, probably, only piano in it but, well the nature of the piece just seems...you know, with angels and so forth.

It sort of traces the progression of the disease itself and then, this one ends also very peacefully too.

**JB** Mm hm. When you stack chords...

**DG** Yeah?

**JB** sonorities of any kind...

---

<sup>148</sup>The premiere of *Waking Angels* is on the CD: *New Lights*. Mark Custom Recording 2550-MCD. The University of Georgia Wind Symphony, H. Dwight Satterwhite, Conductor. (Athens, Georgia: University of Georgia, 1997).

DG Oh, that's singing...in this also...

JB Yes. It's very effective.

DG It's really neat because it's like an instrument in itself and it's right there, you know, you can utilize it and it's...as soon as...it was so... the audience just became so quiet...because they didn't know what that was...the singing...because it almost sounded like someone was blowing on an instrument or something like that. That was the neatest part of the premiere performance because everybody just go so quiet..

anyway, talking about stacking chords?

JB Yes. You spoke earlier about sitting at the piano and searching for the right color. Is there a plan...

DG (Laughs)

JB ...behind that or are you just going for a general quality of sound?

DG I think just kind of a general quality of sound. Sometimes I'm looking for something that's more palatable to the ear than dense, and then sometimes I'm looking for something more dissonant. But generally I will stack with the wider intervals on the bottom and the closer ones on the top, which is a natural thing to do, you know, in the overtone series...

JB Mm hm...

DG But sometimes I will have, like in low brass, I'll have a cluster all together in seconds or in minor seconds just for a percussive effect, like I do in...I think in *Heroes, Lost and Fallen* there's one that's...I don't know if it's stacked quite that way but sounds very percussive. But I don't know if there's a general plan or not. I do like...in recent years I've done a lot with just putting one diminished seventh on top of another diminished seventh and experimenting around with those, and sometimes getting them together so that they kind of form a cluster. You can do all three of them if you space them with a major third in between.

JB Well, just as an example, the opening chords here (referring to measure 1), how did you go about harmonizing the head motive of the hymn? Did you go into it with an idea of what you wanted?

**DG** I experimented around on the piano until I got something that suited my ear. So it wasn't that I knew ahead of time exactly what I was going to do, no. I experimented around until I got this.

(arriving at m. 97)

**JB** That's *Dies Irae*...

**DG** Yes, exactly.

(m. 107) This is kind of a little break here just with the theme going on and on and then it gets interrupted again...

(m. 119) sort of like a remission (in the disease) and then....

(m. 143) Police whistle there...

**JB** What is the significance of the police whistle, anything? Or just a sound?

**DG** Danger, help, crying for help, screaming...chaos. The disease is on a rampage. I wanted something just, very shocking....

(m. 172)...there, you see, it builds up again. There's just these little remissions and then it keeps building up again.

**JB** Oh, sure.

**DG** (m. 199) This is the climax here.

**JB** (m. 208) I love that. There's another similarity to *Chronicle*. There's a moment exactly like that one...with that tutti octave gliss...

**DG** (laughs) ...yes, exactly! That's similar too. I think I have something that's like that, in unison...

**JB** Yeah.

**DG** Now, if you listen for the muted bass drum or the dampened bass drum (m. 210) that's the last heartbeat right there.

**JB** Oh, sure it is.

**DG** That's the heartbeat. It falters, and stops. See the disease has finally won.

(m. 213) And that's just from...that's from the tune.

**JB** Sounds like a reference to "Taps."

**DG** Sort of like kind of a "Taps," yes. Exactly.

(m. 216) And just a little bending of the pitch in the flute. Just a little lament...and then the grand pause...

(m. 218) ...and then this is just all reflection here, this is kind of "waking angels rising on a hint..."<sup>149</sup>

**JB** "...of wind." The "Sea Smoke..."

**DG** Yes...what I could get from the poem that I based this on was that this was a gal that was watching a dying friend and she was kind of looking out on the bay and seeing this kind of mist coming off the water. And she was thinking that these were the souls of friends that she's lost. You know, rising on a hint of wind."

(m. 223) The piano is the main interest here. The piano has the melody here, at first. The singing is real haunting in here. But this is really very reflective...I can see her standing at the window at this point just looking out and reflecting, and looking at how graceful the mist is...how beautiful it is.

(m. 230) This keeps building and toward the very end there's three very loud tolls of the bell with some dissonant chords that follow, and that's sort of death...the death tolls at the end...just kind of a reminder of the...

(m. 233) That's a Gillingham progression right there...

**JB** Yes it is.

**DG** (laughs) (m. 235) I like this section very much. The woodwind solos here...oboe, like these (thirty-second note figures) are like swirls of wind rising off the water.

(m. 246) This is an interesting effect. This is the tune again...this kind of attack...piccolo and bass clarinet...in different pitches. On the organ, you know

---

<sup>149</sup>in reference to the poem, "Mercy," by Olga Broumas (see chapter Two).

how you add a mixture stop, that's what I was trying to do there with the piccolo and the bass clarinet.

(m. 250) Bass clarinet...very difficult solo here. Very high range. And then...this is the most of the hymn you get right here (m. 251). Terrifically long part for the oboe there. Eugene broke it up at North Texas, he had them take a breath but the gal at Georgia made it.

(m. 257) And here's your last tolls here. I thought of this part at the very beginning when I started composing this. This is the way I wanted to end the piece, with that chord and those tolls at the end in the bells. I knew before I had written anything else that that was the way it was going to be...as a reminder that the disease is still out there, you know? Still waiting for victims, still waiting to be conquered.

(m. 263) You hear the marimba C major chord at the end works very well in this hall...where it was recorded...where its very reverberant.

(Fine) (laughs) That's the best marimba chord I've gotten on that piece. I don't know if it was just that hall, or what.

On Eugene's recording, they have a recording of a pianist playing the hymn, "Softly and Tenderly" before Waking Angels. They did a concert and they did that same thing.

JB While we have a little time left, I wonder if we can talk about elements of your style. We've found some things that recall elements of your earliest work. But, you referred earlier to a passage in *A Crescent Still Abides* which you said was pretty abstract for you at this point in your career, or something to that effect. How do you see the development of your style over the past few years? Have you arrived at a plateau or mature stage of some kind?

DG I don't think that I've arrived at a "later period" as such, but I think that I'm at the point where the stuff that I'm writing now is really quite 'well received.' I can't say that I've hit the nail on the head but right now I seem to be satisfying peoples' tastes. But, as with all popularity or fame, it could very well be short-lived. That's the way I always look at it, you know, this could end at any minute. People could stop finding my stuff interesting. Although, *Heroes, Lost and Fallen* has enjoyed a long run...it's been out since '89 and some people are just now discovering that piece. In some respects, its more complicated than much of what I've written lately.



As for my early work, *Chronicle* was written largely to satisfy my doctoral committee. Not that I don't like the piece, I love the piece. And there's still a lot of Gillingham in it...it's just that it had to be largely atonal because of the demands and expectations of composers at that time. I don't think that's true any more and I don't apologize for my tonal writing any more. I think, well, I'm getting multiple performances of my pieces so I guess people like what I do, so I'm happy. And there's a market for it out there. But my pieces aren't playing so much that I think they're trashy. You know, there's another category of band pieces that are just, you know...the composers are out there to make the money, I think. To really make the sales and really make the contest lists. And there are even some who are propagating real trash, you know. That's not the way I'm thinking. When I write a piece I try to make sure that I get across to the audience, that the emotion somehow gets across to them that somehow I imagine myself as a sort of everyday Joe sitting in the audience and sort of what I'd like of hear. But on the other hand, I have to satisfy my own integrity as a composer, to not write something that's just too simplistic, so I try to keep on both sides of the fence or to kind of teeter so that it will appeal to the audience, and to musicians and to the performers. Its sort of a hard line to walk. But I am getting lots of calls from High School directors, so I think the message is getting to them.

**JB** Your harmonic and melodic materials are often modal. I've noticed that Lydian mode appears quite frequently.

**DG** I use it a lot in my melodies. I think its a very bright scale, because of that raised fourth scale degree, so I love it. I derive a lot of my harmony from modal harmonies. Sometimes it's a mix. Sometimes it might be dorian mixed with mixolydian. I like all those modes, but the lydian is one that I will use consciously and intentionally.

I also like pandiatonic sonorities. I like to make that distinction. To be truly polytonal or polychordal you have to have two chords that would not be in the same key together. But, as in a lot of Aaron Copland's sonorities, you can have two chords that would be in the same key but wouldn't normally be used together, like the V and the IV chord. And if you score it right, you get that pandiatonic sound. I think that Copland and Stravinsky made those choices as a reaction to Schoenberg's twelve-tone. You can have something that's different and somewhat dissonant, but still accessible to the audience. And, as I said, I do like those overlapping diminished seventh chords because your still spelling a chord in thirds, which is traditional, but then you're getting...like with two overlapped...you're getting eight pitches, and if you use three you're getting all twelve. My professor at MSU called that the

"Grandmother Chord."

JB Was that H. Owen Reed or Theodore Johnson?

DG That was Ted Johnson. I only studied for a summer with H. Owen Reed and he and I just hit it off very well. Surprisingly, he thought much of my music was a lot like his music.

JB Did I send you copies of the program and poster from the concert we shared with the Mount Pleasant band?<sup>150</sup>

DG Yes, thank you! I have yet to unpack all of the material from that tour.

JB You know, Dr. Reed kind of emerged as a unifying thread through much of that concert. In addition to the two Gillingham pieces, we did Dave Maslanka's second symphony and of course he was also an H Owen Reed student, and that work bears a dedication to him. And we also did *Heart of the Morn'* with a soloist singing the text from "Michigan Morn'" that sort of tied everything together.

DG That's neat. You know, David Maslanka is another composer who I really like and respect.

JB Getting back to the issue of pandiatonicism and layering chords, those opening chords of *Waking Angels* seem to have the kind of quality you're describing. I mean, here we have the head motive of "Softly and Tenderly, Jesus is Calling" harmonized with what sounds like some kind of polychords in parallel motion.

DG Yeah, yeah...that's right.

JB The whole opening section combines some pretty distantly-related tertian harmonies, for example the  $g^b$  and  $f$  major triads combined in the entrance of the harp (m. 5). In fact,  $g^b$  is a very strong tonal center in this opening passage, although you've colored it with other chords.

DG Well, and when you look at those opening chords in the percussion you find exactly the kind of pandiatonic combinations I've been talking about.

---

<sup>150</sup>April 16, 1998 in Norman, Oklahoma. The performance was part of the Mt. Pleasant Band's "Oklahoma Memorial Tour" (see chapter Three).

**JB** Oh sure...the major sixths separated by a fourth in the vibe. Aren't these incomplete major triads? It seems that what we hear first is a combination of G<sup>b</sup> and A<sup>b</sup> major triads...with the roots missing.

**DG** And of course if we're in D<sup>b</sup>, those are the IV and V chords. I've tried to harmonize the melody with varying degrees of dissonance throughout. Here (m. 23) it's easy to hear the hymn, but it's pretty dissonant and pretty stark. That one is more polychordal than pandiatonic. Here (m. 231) the harmony is real simple and unabashedly tonal.

Oh...I have a story that you'll want to include about *Waking Angels*! Two weeks before the premiere in Georgia, Dwight Satterwhite's father passed away, and his father's favorite hymn, which was played at the funeral, was "Softly and Tenderly." So it was an extremely emotional performance. All the students knew about this and, of course, he related that to his students. So that was an unbelievable coincidence for me.

Of course, the reason I used it was because I've been a church organist since age twelve. I remember playing at a funeral for some kid who had died of leukemia and that was one of the hymns the family had requested. And I thought about that...with AIDS and people dying...that's what made me think of that hymn for this piece. I've always liked the hymn and have always associated it with that kind of loss.

**JB** You've mentioned some of the composers who have influenced your work, Bartok, Stravinsky, Copland, and the nineteenth century. Do you see yourself as a romantic composer?

**DG** Yeah, a romantic in the twentieth century, yeah. I do make use of the materials that are at hand. Other than *Chronicle* I've never embraced the use of 12-tone technique. I'm a big fan of Bartok, a big fan of Hindemith, and a big fan of Stravinsky. Although I certainly don't sound like them. I love the romantic composers. I don't want to get to the point where my stuff is schmaltzy, although the end of the Oklahoma piece needed to be a bit in order to be comforting.

Now, I have a Japanese band director friend who tells me that people over there think of my music as romantic, but I think that they mean "emotional." But I think those are related even in western culture.

**JB** If someone were to commission you to write a "symphony for band," would you consider that you had already written one?

DG Yes, in fact...

JB *Apocalyptic Dreams*?

DG Yes. In fact Georgia has commissioned two new pieces from me for this fall. A trumpet concerto for Fred Mills and a large band piece. They actually asked for "something of the magnitude of *Apocalyptic Dreams*" and so it will be a second symphony. I've got this idea that I would like it to be somewhat expressive of my own life. You know, I grew up on the farm. Perhaps some sort of "home" theme. I've also thought about the Grand Forks flood as a source of material. I've always gravitated toward events and subjects that are somewhat tragic and I thought, "well why do I have to do that this time?" (laughs)

I'd like to include a scherzo in this one, though. I'd like this symphony to have a scherzo. That's the composer's ego, you know, "I think I can do it better or more complete than the last one."

JB To what might you attribute your predilection toward Elegies?

DG (Laughs) Do you mean the somberness in my music?

JB Well, the programs tend to come from death and tragedy...

DG Well, I think we're expressive of the world around us. I'm a very positive person and that always comes out in my music as well, but I think these tragedies touch us all. I mean, look at the Oklahoma piece. The bombing wasn't just an Oklahoma thing, I mean, it was all over the country. Everybody was glued to their television sets just watching this thing in disbelief. And the Vietnam war was something I saw up close as a member of a military band at that time. The release of *Heroes, Lost and Fallen* came at a time when the country was considering all aspects of that war, with the release of movies like *Platoon* and the like, it was the right time for that piece, I think. I felt at that time that I needed to express what I thought about that war and those who fought in it. Likewise, *Prophecy of the Earth* deals with the damage we've done to the planet, and *Apocalyptic Dreams* deals with the ultimate end of everything.

I don't know why I have this attraction to disaster, because I'm a very positive person, but I guess there's a lot more opportunity to express contrast. Because you can't really appreciate the happiness in your life without an appreciation for sadness. A lot of people say, "I can't believe you wrote this music because

you're such a bubbly person." That's what the students say every time I do one of these residencies, you know (laughs) and I say, well there's something at the center of my soul that can express those things. Because I have been affected by these things, and I do believe that we all have to go on with our lives, and that we have to find the positive.

Now, the idea for *Waking Angels* came about as the result of another commission which never quite materialized. There was a group in St. Louis that wanted an AIDS piece to coincide with the presentation of the giant quilt that was to appear there. Some time went by after the initial contact and I hadn't heard anything so I called the guy back and he said it would be another year before the project was ready so I waited and waited and didn't hear so I called again. This time he said they weren't sure the funding would appear so I told him I would have to bow out. But I really wanted to write the piece, so when Georgia contacted me about a piece that could be like my *Serenade for Winds and Percussion* in scope and instrumentation, I went forward with the project for them. But I wanted to find some kind of a poem, and boy! You start looking through collections of poems about AIDS and it's depressing! Just about every one I found was so morbid. Except for this one by Olga Broumas. It was so ethereal, and didn't really mention death, but rather souls rising and so on.

Anyway, this next symphony and the trumpet concerto will probably have some sort of program. The concerto will be fun! The first movement will be for trumpet, either B-flat or C, the second is for Flugel horn and the third is for piccolo trumpet. It should be very easy for me to write because Fred and I share common views about harmony and accessibility to the audience. We've been talking quite a lot and I think we're really connecting about what the piece will be like and I think audiences are going to enjoy it! I'm writing for orchestral wind section with maybe only three percussionists so that it can be played by the standard wind and percussion personnel of a symphony orchestra. I may still use piano.

JB And this is something that, if Fred Mills likes it and plays it often, might creep into the repertoire for other trumpet soloists and get quite a bit of play.

DG I hope so. Fred does too.

JB Well, I certainly appreciate your taking the time to meet with me, but I know you have another meeting to get to.

DG I really do. I wish we had more time! I wish we could talk more.

**JB** Well, we will. I'll be in touch again soon and perhaps we can get together this fall. Jack Saunders has invited me to come back for the Western Michigan game this fall. And, perhaps we can get together in Chicago for the Midwest. I know you have a couple of pieces that will be on for that.

**DG** That would be great! Let's talk again soon.

Interview with David Gillingham  
October 23, 1998 - Mount Pleasant, Michigan

The author interviewed Dr. Gillingham on the morning of October 23, 1998 in the composer's studio in the Central Michigan University School of music. The previous evening, the author heard the Michigan premiere of *A Crescent Still Abides* performed by the CMU Symphonic Wind Ensemble, John E. Williamson, conductor. The interview begins with a discussion of that score.

**JB** Well, congratulations again on such a wonderful performance of the work last evening. The audience seemed to enjoy the piece quite a bit.

**DG** Yes! And you know, it's interesting. There was a parent of one of the clarinet players in the audience and they approached me after the performance and they were saying, "oh, I could follow your piece but that first one, that *George Washington Bridge*!" (Laughter) I mean, its such a classic and has been in the repertoire for so long, I can't understand why it rubs some people the wrong way. It's such a classic for polychords and big structures. And the guy says "well, I've seen *George Washington Bridge*, that doesn't remind me of *George Washington Bridge*!"

**JB** Yeah, but you know, that music is so far outside the realm of kids' experience now.

**DG** Yes, I guess that's right.

**JB** In much of the literature that's out there they don't run into that kind of writing as much now. When Schuman was writing, the language was fresh. It's also fairly difficult.

**DG** Yeah, it's a difficult piece.

**JB** I have an idea why so much of Schuman's music is so foreign to them, apart from the fact that that harmonic language is somewhat removed from the mainstream culture now. This goes back to something we talked about last time you and I met. I mean *Chester* was a piece that high school bands tried to play all the time. But they have to be able to hear those harmonies. They have to be taught to be musicians. It's a whole lot easier to play some of the less challenging music that's out there than to teach them to hear

complex harmonies.

DG Too true. Too true.

JB But it seems that in some ways that tide is turning. Hopefully! Certain other composers are working in complex harmonies and polychords now and performance of their music seems on the rise.

DG Yes! I'm right in the mainstream now. I'm feeling kind of good about that! (laughs)

JB Yes! And what timing. If C. Alan will hurry up and get *A Light Unto the Darkness* published, I think it will get a lot of play!

DG I hope so, too! There have been some bumps switching to a new publisher but I'm mostly very pleased with them!

Well, what about your analysis?

JB Okay, let's begin with some of the harmonic materials.

DG Okay.

JB As I mentioned on the phone, you make use of octatonic collections quite a bit.

DG Okay?...

JB Well, in the opening, for example, as you stack diminished seventh chords...

DG Yes, I do that a lot, yeah...

JB ...and as a result, you get an octatonic scale -- here in the piano (mm. 4-5), for example...

DG Oh! Yes I see. Sure--they call it the diminished scale, of course. So it is intentional on my part to use that collection. But that particular stacking is a favorite of mine. And if I go one more diminished seventh chord I can get all twelve pitches...but in thirds so it's more palatable. That was intentional, yes.

JB Okay.



DG Now, this little thing (flutes and bells mm. 3-5) is from the little chorale that permeates the whole thing...

JB Right...

DG Williamson<sup>151</sup> thought it sounded like something from Wagner. I hope it's not, it's certainly unintentional if that's the case. I wanted it to fit the other references and there is another Wagner quote in there for the Solti thing, but I believe it's original material. It may be Wagner-like, but it's not supposed to be from anything of his. That's the dirge or funeral-like theme that's transformed throughout the piece and ends up in E<sup>b</sup> major at the end.

JB Well, let's take a look at that. The thing that strikes me is the development of that motive throughout the piece...and your selection of material from *Götterdämmerung* at the point where Siegfried has died...

DG Yes. This is, of course, a direct quote from that scene (mm. 54-58)...

JB Although the first note of the clarinet figure is altered.

DG It is?

JB Sure. The string figure--it's the "Todes" leitmotif--that first comes out of violas and 'celli right after Siegfried dies<sup>152</sup> begins with upward chromatic movement through the first six pitches. You've altered the first note, I assume, to accommodate the clarinet which, in this key, can't get down to the E<sup>b</sup>, which would be the first pitch...

DG Right, yes. I did that. I forgot. Yes, and you know it's interesting that I'm not the first to do that. There's a band arrangement of that I'm told does the same thing.

JB That is interesting. And you know, this is a wonderfully romantic moment in the original. Siegfried has died and Gunther's attitude toward Hagen is, "Look, you've done a terrible thing and when Brünnhilde finds out there'll be hell to pay, but in the meantime you're going to just have to wait.

---

<sup>151</sup>Prof. Jack Williamson is Director of Bands at Central Michigan and is the conductor of the CMU Symphonic Wind Ensemble.

<sup>152</sup>Richard Wagner, *Götterdämmerung*, Act III, scene ii.

Because we have this dead hero here and that requires a procession and musical development and so on..."

DG Yes!

JB ...but he doesn't have to say it. No one says anything. It's all done musically and with staging. I love the stage direction: "Night has fallen. At Gunther's mute command the Vassals raise Siegfried corpse and carry it away in solemn procession over the heights..."

DG Mm Hm...

JB And what happens musically is a development--a transformation of Siegfried horn call in tribute to the fallen hero. In your piece, we get this similar sort of development of the "Adagio" motive leading toward the end of the Solti section (mm. 70-99). The similarity is striking.

DG Thank you.

JB I wonder about these punctuations in the brass (mm. 64-68).

DG With the brake drum. Yes?

JB Yes. These are also reminiscent of Siegfried death scene--there are similar punctuations in the brass and timpani.

DG You know, that's also an interesting point. This was an effect I chose--I intended to use before I decided to go to the Wagner for material. It was supposed to be a sort of "death hammering." In fact, this (rhythmic diminution in m. 67) has become kind of a Gillingham cliché. My daughter saw it and told me I use it too much. (laughs).

JB Oh, I think it's a tool you've used very effectively.

DG Me too. Thanks. Anyhow, I had intended to use these angry brass and brake drum chords--they're those stacked diminished sevenths again...

JB Yes. This time you stack two at a time and alternate from one to the next so that, in the course of that passage, you use all three possible combinations...all three octatonic collections.

DG See..it does work! (Laughs). And after I went to the Wagner for material

that would be reminiscent of Solti, I discovered...I remembered that those are a part of the same thing. I don't know whether I subconsciously associated this passage with the material I had already worked out or what the case was, but it all kind of fell together.

**JB** It's a terrific effect.

**DG** Thank you. And then the "Adagio" theme, that kind of song of sadness is ultimately transformed. That was my intention, you know, to start it out really, really dark and have references to the three individuals and then turn it into something beautiful at the end. Kind of a celebration. It turns into a real celebration of those three lives.

**JB** Which succeeds, I think.

**DG** Well, hopefully.

**JB** Very well, I think. You know, another effect you've used before is that of letting an attack in one group of instruments reverberate in another, as with the tam-tam at the end of this section (m. 97), or in the melodic percussion and single reeds here (m. 39).

**DG** Yes. I like the echo that seems to produce.

**JB** There's one more that's especially effective...let me find it..here (m. 29). There's that octatonic collection again, scored a little differently this time, and the way it punches through from the brass and is then allowed to reverberate in the piano and tam-tam...makes for a wonderful sort of ending to this first section of the piece.

**DG** You know, I wish that I had scored that bigger.

**JB** Really?

**DG** I wish I had included the woodwinds in that. I can never get enough out of the band there.

**JB** At the end of 29?

DG You can tell Bill<sup>153</sup> that for me. I never get enough. I couldn't get enough out of Hofstra, I couldn't get enough out of this band here. It needs to really go "bang!" (laughs)

JB I'll mention it to our brass section. (laughs)

DG Is that dangerous? (laughs)

JB Well, the horns can take pretty deadly aim with their plexiglass reflectors. They're always eager to please.

DG Good! (laughs).

JB Here at measure 27, you've been alternating between these minor/major chords here (mm. 24-26) the e minor triad with a major seventh, d#...

DG Yes.

JB ...and the g minor with the f# seventh. Now in measure 27 you have the same quality of chord on eb, an eb minor triad with the d-natural...

DG Yes, I love that chord.

JB ...only here in the second trumpet you add a g-natural and there's a b-natural in the first trumpet. Is this a kind of suspension from the previous two chords, or are you muddying the waters a little as a way to lead toward the return of the Adagio theme in the next bar?

DG Let me see...oh, you mean this stuff (goes to piano and plays) these alternating thirds and sixths? This is like in Bartok, especially the *Concerto for Orchestra*, where he goes back and forth between thirds and sixths and they indicate a modal shift between major and minor. He does that all the time. And I like that sort of thing...especially in trumpets...

JB Well, and this is a bit more involved because there are two pitches changing...

DG Oh yes, this one's different, isn't it. Well...so there's the eb minor with a

---

<sup>153</sup>Prof. William K. Wakefield, conductor of the University of Oklahoma Wind Symphony who were preparing a performance of the work for the 1999 CBDNA Convention.

major seventh and the e<sup>b</sup> major seventh chord...

JB And an e<sup>b</sup> augmented seventh...

DG ...right, right. It gives a feeling of uneasiness and mysteriousness, and a little bit of a tense harmonic sense to it, and yet it's not too awfully inaccessible for the listener. I mean, you could just hit them with an outright cluster, and I use those...I've used them in this piece. But I tend to use techniques like this one, and stacking chords. But I am very fond of both this technique and the major/minor seventh chord.

JB And you've used it throughout this passage.

DG I've got the same thing going on in the piece I'm writing right now. It's a trumpet concerto...

JB This is the one you're writing for Fred Mills.<sup>154</sup>

DG Yeah, *When Speaks the Signal Trumpet Tone*. I got this from this great patriotic poem. There are lines in here that are just great for the individual movements: "When stride the warriors of the storm...", and then "by angel hands..." and finally "shall the proud stars...". The first one is for Trumpet in C, the second is Flugel horn and the last one is for piccolo trumpet. That's by his request, so...

JB It sounds wonderful, though.

DG Well, it's a lot of pressure. He's probably one of the best trumpet players alive. Anyway, does that answer your question about those chords? (laughs)

JB Oh, yes! And also, I think, about this passage here, where you alternate between different chord qualities over the Adagio theme (mm. 31-32)...

DG Yes.

JB ...and with the D major chord in the low brass (mm. 33-34) underneath the d minor which begins the "Jupiter" theme in the piano and bells. Which, by the way, is a suddenly...kind of bright moment...

---

<sup>154</sup>Fred Mills, former trumpeter with the Canadian Brass, now Professor of Trumpet at the University of Georgia.

**DG** Oh yes, just like Princess Diana was, you know? I was just stunned when I heard that hymn being sung at her funeral and I had to look into it to find out that Holst had set it in four voices like that...

**JB** *I Vow To Thee, My Country...*

**DG** Yes. I think it's one of the best melodies ever written. It's definitely in my top ten (laughs). If I had to be stranded on a desert island, that's one of the pieces I couldn't live without (laughs).

**JB** And it was such a beautiful touch at her funeral. It had been her favorite, I'm told. And, having also been sung at her wedding in 1981, is kind of a unique unifying sort of theme...having been sung at the events which marked the beginning and the end of her public life...and in the same cathedral.

**DG** Yes.

**JB** And, as you pointed out in our last meeting, we get a very stunned and angry reaction to her death here (mm. 37-39). And there's one of the closely scored clusters we mentioned a moment ago.

**DG** Exactly. This can represent the public reaction, or it can even represent the crash itself, depending on how the listener wants to think of it.

**JB** Or maybe an echo of the crash? Resonating in the public consciousness?

**DG** Yes, yes, yes! That's the best way to describe it, I think. But of course it doesn't matter what the specific image is so long as the tragedy of the event is realized. It has to be an interruption. You can't let the listener think, "Oh, I'm really comfortable now, that's from Holst...oh, and that's the sadness theme..." It has to be an interruption. And of course, there's harmony underneath here that will lend to the conflict if it's brought out.

**JB** And, again, the piano and single reeds hang over here (m. 39) after that punch using all twelve pitches.

**DG** Yes.

**JB** Bill's wife, Kathy, who is a very talented pianist and is playing on this piece with the OU group right now...

**DG** Oh, wonderful!

**JB** Yes, well we read this passage with her for the first time on Monday and she told me how exciting that passage is and what wonderful writing it is, and so unexpected, but that your work is not something that is easily sight-read. She always takes time to look for the ledger lines and register jumps that come with a Gillingham piano part.

**DG** That's great! (laughs)

**JB** Now, the euphonium melody that follows (mm 39-41)...

**DG** Yeah. Now, that almost sounds like it's something out of Wagner. It's not.

**JB** No. It's definitely new material.

**DG** Right. It seems like it fits, but it's cadenza like...it was very spontaneously conceived. It seems like it works quite nicely here.

**JB** Yes. It's a nice moment, leading from the crash episode toward what's coming next.

**DG** I suppose you could say that it foreshadows the Wagner that comes a little later on, I don't know. But I don't think that's the way I thought of it as it was being composed. It's similar to the Wagner, there's no doubt of that, but as I said, it was a spontaneous thought after having realized the previous passage.

**JB** And then once again we get the octatonic collection as you stack the D# and E diminished seventh chords here (m. 43).

**DG** Yeah. Mm Hm.

**JB** And then here (m 43 - bassoons) we get these descending perfect fifths.

**DG** (Sings the figure) Yeah.

**JB** There again is a practice of yours which seems to appear quite often: the harmonic presentation of perfect intervals which either move chromatically or are stacked with a second or a minor third, or even a tri-tone separating them. For example, the trumpet figure that precedes that, descending into the

downbeat of bar 43...

**DG** That's an important moment, and I do like the sound I came up with for that. A lot of times I'll sit there and play it on the piano and then start stacking things up. And I'll do some traditional triadic things and then I'll separate it by a tri-tone or something like that, just to give it a different quality. So a lot of it is not, "Oh, I'm going to use this function..." there's often not a name for the sonority I end up with, it has to be derived by just sitting there and searching for that sound that you've heard in your mind's ear. Sometimes I know, with stacked diminished sevenths, for example, what it will sound like ahead of time, but a lot of the time I'm looking for something that will match the character of the musical moment, as it relates to the image in my mind of the emotion, of the feel of that moment.

**JB** Speaking of sounds of specific seventh chords, you know that minor triad with the major seventh on top is quite distinctive...

**DG** I know, I love it.

**JB** I couldn't help thinking as I passed Dr. Albrecht's office on my way to your studio today, that she worked so diligently to get us to avoid the use of that very chord when I had her for freshman theory...

(laughter)

...and here it figures so prominently in the work I'm studying for my dissertation...

**DG** (laughs) well, of course it's not what we consider one of the diatonic seventh chords, so we didn't used to discuss it much, really. But I always bring it up in sophomore theory now because they appear so more frequently. I mean, Bartok string quartets are full of them!

**JB** Sure.

**DG** I like the augmented triad with the major seventh, too. You know.

**JB** Yes. It appears with the other back here at 27.

**DG** Right, Right. And the more I use these, the more I like the sound of them. They almost sound pleasant to me now (laughs).



**JB** And the melody that derives from those chords in the bass clarinet is also quite striking. It's also not typical band scoring for bass clarinet.

**DG** I've tried to do that, you know? I've tried to give some individuality to some of those instruments which are often relegated to doubling other parts in band piece. Especially in the case of bass clarinets and bassoons, who so often just get to double the bass line. I mean, i do that too, but I've tried in each of my pieces to give a new identity to certain instruments. The bassoon writing in this piece is probably not my best, but you can't get to everybody in every piece. You have to go with what fits the piece. I also like to use unusual doublings, bass clarinet and piccolo, for example.

**JB** There are a couple of examples of that in *Waking Angels*.

**DG** Yes! Now, Kennen<sup>155</sup> told me I have pretty good clarinet writing in here. I was pretty happy to hear that, because I'm often told that I tend to give the clarinets only little filigree sort of stuff...

**JB** Oh, I don't know. The clarinet is as involved as everyone else in *Waking Angels* and has some solo work there. And the third clarinets certainly play an important role in the development of that extended melody in the final section of *A Light Unto the Darkness*, I mean, my goodness! They couldn't ask for better parts than those. They're very important!

**DG** I guess that's right. Somehow, though, I've been stereotyped as not writing interesting parts for clarinet.

**JB** Certainly they're not traditional in the sense that the clarinet is the leading voice in the woodwind section all the time, but as you've said, your aim is to move away from traditional scoring practices. You'd have some trouble doing that while continuing to score every melodic passage with a clarinet lead.

(laughter)

**JB** And consider, also, that in a wind ensemble largely comprised of undergraduates, as ours is and as the CMU group is, these kids aren't necessarily going to be familiar with any kind of transparency in scoring at all. Many of them come from backgrounds where they're all playing all the time on every piece. Now here comes Gillingham and they have to learn a new

---

<sup>155</sup>Dr. Kennen White is Professor of Clarinet at Central Michigan University.

way to think about band music. Isn't that part of what you're trying to accomplish with your scoring practices? To expand the pallet for performer and listener alike?

**DG** It is. It can be difficult, though, to listen to first readings when they're not quite so patient. And it IS hard, you know, with the difficulty of some of the rhythmic materials and the fact that it IS so very thin so much of the time. Still, as the piece grows on them they do always seem to warm up to it. So I'm happy with the way the music grows, you know?

**JB** And as it grows they really have an opportunity to know the whole piece, not just their individual parts. They really have to. It's not only beneficial for them to know the entire work, program and all, in order to master their own parts, it's essential. The piece can't ever come together otherwise. If they can learn to approach all music from that point of view--and I know that they do because that was always Jack Williamson's primary goal for us when I was a member of that ensemble years ago--then they have begun to learn to play as an ensemble. Judging from last evening's performance, I'd say they have really come to know this piece.

**DG** Yes. Yes. They always do. I was very pleased!

**JB** Let's talk for a moment about the piano scoring in your work.

**DG** Yeah, some of the piano passages in this work go back to *Revelation* which you may have played when you were a student here.

**JB** I did, in fact.

**DG** Well, you know I was listening to this passage (plays at m. 48) last night and I was thinking that this is right out of *Revelation* or *Heroes, Lost and Fallen*.

**JB** It's the way you treat the bimodality of that chord...

**DG** It really is. That D augmented ninth chord is really kind of a major/minor seventh with the third alternating between f and f#. It really is bi-modal the way it's scored.

**JB** Especially in that you fill it out by alternating f# minor triads in the left hand with F major triads in the right.

DG Yes, exactly. That sounds a lot like those other pieces. They're meant to provide a moment of mysteriousness. I've heard and admired that effect in other pieces that use piano and have tried to emulate it here. Of course, I use the piano in other ways, often melodic, percussive, and as a soloistic element, but I like this effect.

JB And the way you frame a moment of mysteriousness with the piano in this way has become a recognizable trait. Now, when people hear that kind of scoring and those kinds of chord stackings in the piano, they assume the work could be Gillingham.

DG I think so.

JB This is one element which has formed the basis of an identifiable language in your work, I think. Of course, if you turn around an go 12-tone on us we'll all be fooled.

DG (laughs) Not likely to happen.

JB Well, this brings us to the passages we discussed earlier, at the entry of the various leitmotifs from Wagner.

DG Yes.

JB Did you select D as a tonal reference leading into this section because it has been referred to as the "key of death?"

DG No. At least not consciously. Perhaps it says something about D being the death key that I just naturally gravitated to it here (laughs). Of course, sometimes there's a plan for key. For example, this long passage (mm. 133-141) had to start in E<sup>b</sup>. It wouldn't work in any other key. The whole rest of the piece depended on beginning there. But most of the time, and this was the case at 47, I just let the tonal center sort of gravitate from one place to the next on its own.

JB We talked about the development of octatonic materials through measure 68...

DG Right.

JB Let's talk about what follows that...

DG Oh, you know, this piano figure here (the 3/8 bars between 70 and 88) recalls a moment from the beginning of the piece, and extends the idea of the descending minor third, that childhood interval...

JB Right. That's common to every culture in the world...

DG Yes...(sings) "Johnny, come to supper." (laughs) I ask my students if they've ever heard their mother sing (sings in descending octaves instead of descending thirds), "Johnny, come to supper." (laughs) I don't think so! What is it that draws all humans to that falling minor third? In any case, I wanted that familiar character echoing as the theme is extended through that passage.

JB Tell me about the moment at 68. Were you looking to stack specific intervals toward the B<sup>b</sup> major/minor triad that follows? How did you come to choose the intervals that separate the diminished/major seventh chords that stack up here?

DG This is one that I played around with a lot. I'm sure that whatever your analysis reveals is right about what those chords are, but what I did was I sat there and sat there and kept on stacking and fooling around with it until I got the sound I wanted to build there. I kept experimenting until I heard the kind of intensity in the sound that would fit the moment. I wanted to get from here (m. 68) to here (m. 70) with intensity.

Now, what I like about this next section is that it has a kind of stumbling nature about it. It feels uncomfortable, which is the point. It helps to keep the theme from becoming comfortable until the very last section.

And this (88) is the greatest moment in the whole piece. This is my favorite. The brass doesn't need to hold back at all here. Anything short of a bad sound is okay with me. They should let it go all the way.

JB Dynamically, you mean?

DG Fortissimo! I just love it. But of course, it's not the climax yet, so I guess they need to exercise some restraint. But I just love it. And though the piccolo player might complain about the range, I don't really care if it's perfectly in tune. That would be a plus and Joanna White<sup>156</sup> assures me that it can be

---

<sup>156</sup>Professor of Flute at Central Michigan

done in tune, but taking it down an octave as one conductor has suggested would completely destroy the effect! It's like non-harmonic sparklers over the top of all this harmonic stretching below.

**JB** And your choice of g minor in this progression (E major to C major to g minor -- mm. 88-92) was intended to keep derailing the forward motion? To keep it from moving too quickly toward a sense of stability?

**DG** Yes.

**JB** This is the same discomfort, albeit at a different level, that you spoke of earlier?

**DG** Precisely. Yes. That kind of modal mixture give me a sense of emotion and mood that's expressive of the moment.

**JB** When we get into the next section, the "Mother Theresa" section, there you make a gradually building inflection using parallel major triads, beginning at measure 124.

**DG** Yes.

**JB** Was this a reference to a specific piece or composer?

**DG** I don't think so, no. It grew from the harmonic material that came before it, I think. Why? Whose is it? (laughs)

**JB** Well, it's nearly identical to a moment in the *Pines of the Appian Way*.

**DG** Well, now that you mention it (plays it) I guess I do remember that moment. But I guess that's another example of similar material arising from similar ideas. It's really just extending one part of the harmony that's there...the D in the accompaniment and the G major melody. I'm flattered that you hear Respighi in my music (laughs). Because Respighi has always been a favorite of mine. But no, there was no deliberate reference. This is the progression that seems to build most naturally toward the climax of the piece. In fact, it becomes a second theme almost that is nearly equal to the Adagio theme in the way they combine and push toward the end.

**JB** Okay. And I guess the rhythm and inflection of the gesture is rather different. Perhaps the harmony resonates more strongly with me for some reason.

**DG** Perhaps. Still, that's very exciting. And flattering! (laughs)

**JB** While we're at this point, I do have a bit of housekeeping that you can help me with.

**DG** Okay.

**JB** The articulation in the oboe parts between measures 91 and 94...

**DG** Okay, let me look with you. Okay?

**JB** Should these figures all be slurred, to match what's going on in the other woodwind parts, or did you mean for some of these eighth notes to be individually articulated.

**DG** Nope, Nope. You're right. Those should match the other parts. That's a composer error that the publisher should clean up for me. Thanks.

**JB** Thank YOU. Looking at the timpani solo that bridges to the next section.

**DG** Didn't he play wonderfully last night?

**JB** Yes, he certainly did. Timpani as a melodic instrument is a pretty tall order, but that soloist, Steve Martin...

**DG** Yes.

**JB** That's an easy name to remember! Very musical presentation. That's a defining moment in the piece, I think.

**DG** Yeah. I do too.

**JB** As it plays out, the harmonic language begins to stretch a bit and we start to get bits of lydian mode, don't we?

**DG** Yes!

**JB** The quartal harmony in the metallic keyboard percussion and the open fifths separated by half-steps in the woodwinds have the effect of bringing us toward the lydian sound, don't they?

**DG** Yes. And you know, that's a color that I've been drawn to, of late. Those

metallic melodic instruments in combination. Vibes and Bells and Crotales...

**JB** Speaking of Lydian Mode, it's present here in the accompaniment, while the chant melody (oboe and bassoon, m. 126) seems more at rest in a way. Which brings me to my next question. The last time we met, you described the final passage which follows the chant as a transformation of the Adagio theme into "rays of hopeful light." The line of the requiem text that would normally follow the portion of the plainchant melody you've quoted here is *et lux perpetua luceat eis*, "and may perpetual light shine upon them." Was it intentional that the last portion of the piece should complete that sentiment?

**DG** No, not really, although I'm glad it works out that way! It was my intention to make the quotations as brief as possible while making them long enough to be recognizable to anyone who knows them. Although, this one is a bit longer than the others, I guess. I was trying with this particular quotation to lead into the notion of peace and rest for the three who have died, and Mother Theresa seemed the appropriate one of the three to use as a first image of that peacefulness, because of her personality and what she said and how she said it.

**JB** And that all works especially well because of the nature of the chant. I mean, the stated purpose of the text is to invoke prayer for the peaceful repose of the departed and so on...

**DG** Yes. That WAS my intention to tie into, if not to the specific text of the chant itself. That and the very restful sound of the chant melody.

**JB** Looking ahead to measure 132, in the euphonium...

**DG** Yeah, I know that sounds a little schmaltzy...hopefully not too much.

**JB** Well, because the dynamic shape allows the a-natural to kind of fade away, and because it resolves to an E<sup>b</sup> major chord instead of E major...

**DG** Oh yeah, then it WOULD be schmaltzy (laughs)...

**JB** Yeah. It could be. But you give the opportunity to resolve that augmented sixth chord...

**DG** Yes. Even though it's spelled as a B<sup>7</sup> it resolves as an augmented sixth, right.

**JB** ...and it can resolve with some subtlety...

**DG** I hope. Yes. (laughs) It's such an age-old "square" sonority, you have to be careful.

Oh, before I forget it, something I wanted to mention when you mentioned the singing...

**JB** Yes.

**DG** It's so important that they sing in the correct register. I chose the key for that passage precisely so it would be at least close to the range of all voice types. The effect is lost if they're not on the right pitch. It just muddies it up.

**JB** That's something else about your work that's pretty distinctive. Other composers are using voices, but few consider range in terms of pedagogy as well as color. That makes for a great introduction to this for younger players. And that's helpful because it's unfamiliar to most of them. Even those whose ensembles sing as a part of their warm-up are mostly unfamiliar with singing as a color effect in composition.

**DG** I try to use it sparingly, but this seemed like a natural place for it, you know, to have a choir underneath the chant tune.

And this is the longest of the three tributes, too. It uses that entire phrase of the chant. Of course, it's dedicated to all three of them at the same time....I don't know how to say this (laughs)...

**JB** Well, there seems to be some overlapping of effects throughout the work. For example, the scoring of the punctuations in measures back here (mm. 64-68) are certainly a component of the "todes" reference and are directly related to the Solti tribute, but they are also very much evocative of the sounds we hear in reaction to the Diana episode...back here at 64 and again at...46. Yes?

**DG** Yes. Exactly. The whole piece, while in sections dedicated individually to each, is also rather cumulative...additive really...in it's dedication to all three. There. That's what I was trying to say!

(laughter).

**JB** While we're on this subject, it seems as though you've paired Diana and Maestro Solti in a first large section and then recall Mother Theresa in a



different light. Are Diana and Solti paired for any reason other than the classical music references?

DG Sure. Yeah. At first, I thought that they had actually died on the same day, but that was incorrect. Still, I felt as though the world felt somewhat differently about each death. I mean, each was a tragedy in its own way, but Diana's was upsetting to nearly everyone, and totally unexpected and unfair. Solti was a devastating loss in another way, certainly to the musical world. These two seem to go together, not because the loss of Mother Theresa was any less tragic, but because of the way she went, and because of her gentle and quiet nature. She seemed like the one to best tie into the hopefulness I wanted to show at the end of the piece.

JB As I'm thinking of Diana and the Holst in combination with Solti and Wagner. I wonder if that "stumbling" sixteenth-note figure at bar 70 isn't another unifying moment. Is there an attempt there to recall the opening measures of "Jupiter" and the pandiatonic string figures that permeate that opening section? Or am I stretching now?

DG Well, again, this is a moment when I was thinking of both personalities and the Holst was on my mind and so, yes I think that's a fair comparison. Now, I can't say that I was trying to recall that specific figure, but I was in fact trying to keep that character alive in the piece.

JB Interesting. Looking forward again to the last passage...

DG Yes.

JB In your own words, "Rays of Hopeful Light."

DG Yes.

JB Your poetic references are just fabulous.

DG (laughs)

JB But you take inspiration from others as well. How did you come to this specific Emily Dickinson poem?<sup>157</sup>

DG Well, I don't know. I love Emily Dickinson and I found this collection

---

<sup>157</sup>See chapter Four.

called "Bulletins from Immortality," which deals with death and dying grieving or something. And I found this one in there. You know, I'm not sure if I'm even interpreting the poem correctly.

JB I think you are.

DG I did terrible in English in school (laughs). But this is what it means to me. You know, I didn't want anything too morbid. I mean, and I think I've said this, finding poetry for *Waking Angels* about AIDS was just depressing! Terrible stuff and very graphic stuff. I was so lucky to find the Broumas poem, you know. AIDS is terrible, and I think she evokes that, but she does it with a kind of elegance. I think the same of this one. I see that little crescent moon, still there, still abiding, you know? We lose people in our lives, but we still have to go on. And we don't want to forget them. I don't know...so many things come to mind, but that's sort of what I think about it in a nutshell.

JB You know, I'm not sure what to think of this, or even if I should bring it up, but...

DG What? What?

JB Well, did you see the moon last night?

DG No, what, was it full or something?

JB No! It was so beautiful. It was just the most slender sliver of a crescent...

DG Ohhhh!

JB And, of course it's been so long since I've had occasion to drive through mid-michigan in the autumn. The smells and the colors, especially at dusk...wow! with a chill in the air and the sky was so clear. And then the moon rose over the fields as we were coming up to Shepherd and it was huge and orange and a slender crescent.

And then we heard the concert last night. Well...

DG That's amazing. You have to include that story somehow. That's a striking image.

JB Looking on to the ending of the piece. There are a couple of striking images there. Especially the eventual arrival of the F major seventh chord in

measure 155.

DG Ah, yes. I loved creating that effect. You know, that glissando actually represents the souls of the three, rising.

JB And the fact that you have withheld the major seventh sonority until that moment is also quite effective. You know, I think you travel through and combine and stack just about every other quality of seventh chord possible before finally arriving at the major seventh at this point.

DG I guess I did that, didn't I? But you know that really makes sense, because it gives a sense of arrival at some sort of tonic that way. The major seventh can be that. It can be tonic, can't it? It's so...well...

JB It's restful. They're coming to rest here.

DG Yes, they really are.

JB And then, of course, the return to the unison at the end, this time in the marimba.

DG You know, I was going to use clarinet again but then I thought that the marimba could do that so well. They could just float away. I mean, the clarinet players can come into it really well, you know, from nothing, *niente*, but to end it I wasn't so sure they could make it last like the marimba.

And the combination of chords at the end. This is all pandiatonic and with that raised fourth, it's Lydian again. I wanted it to be as bright and hopeful a moment as it could be, you know. As bright a light as possible, that they're all being drawn toward, or whatever, as the whole thing fades softly.

JB I see, and at measure 159 we get the pandiatonic chord movement crystallized in the woodwinds? While the individual chords continue to move underneath, D<sup>b</sup> to E<sup>b</sup>, and finally back to D<sup>b</sup> in 163. Oh, and I love the effect of the half-diminished plagal cadence...

DG Yes! You found that, good!

JB Yes, the f<sup>#</sup> half-diminished seventh in the low brass and piano in 158 resolving to the D<sup>b</sup>11 -- that pandiatonic sonority again--in the woodwinds. Terrific.

DG And there it is! That's the piece.

JB I have just one more little housekeeping question.

DG Okay.

JB Here at 22, in the oboe. Is this lower G supposed to be G#? Or is it meant to clash with the flutes?

DG Let me look. No, I think it should be G...no, no, you're right. That's supposed to be G#. There's another correction for the publisher. Good. Well, you've done a lot of work. I'm very impressed with your analysis and you've given me some things to think about.

JB Well, it's certainly my pleasure. You've obviously given me a great deal to think about! I can't wait for the performance of this in Austin. I hope you can be there.

DG Now, that's a national convention?

JB Yes.

DG My goodness, has it really been that long since the last one?

JB Since Athens? Yes. Now, that was the *Waking Angels* premiere, right?

DG Yes. My Goodness. I hope I can be there, but I just don't know. I've got like four pieces being played at the Midwest, and more in the works.

JB Now, do I understand that Oklahoma State will be playing another new one for WASBE this summer in San Luis Obispo?

DG You know, I have my lovely wife to thank for that. (laughs) I was talking with Joe Missal and he asked if I could write him something of a short fanfare-like concert opener, something two or three minutes long and I told him that I wasn't sure. I said I could probably rework the thing I wrote for the (CMU) centennial celebration, and then my wife says, "Oh, Dave can write something for you. It'll be great." And now he's advertised the thing and it's in all the WASBE literature about the convention that there's supposed to be a Gillingham premiere there, and all these people are coming up to me and calling me and wanting to know about the piece. And, I mean, it's only supposed to be a little fanfare. I'd better get busy I guess, but I mean, I'm

working on Fred's concerto. But I've got a lot of it worked out already so I think I'll finish it over the Christmas break. It's supposed to be something about the millennium. It'll only be a little opening thing, but it's being listed as a gala premiere alongside new works by Harbison, and all these others. I hope no one's disappointed.

JB I'm sure they will be delighted.

DG Well, I'm very impressed with your work so far. You've really lived with this piece. (laughs)

JB Well, I'm going to be living with the other two next. I'll be conducting *Waking Angels* with the Wind Symphony and my band, the Symphony Band, will be doing *A Light Unto the Darkness*. And, as it happens, the date of our April concert with that group will be on the 19th.

DG Wow! That's great. Now, I guess there's a page of the score hanging on the fence around the bomb site where the memorial will be.

Now, will you be at the Midwest?

JB Yes. I don't know when we'll arrive, but we'll be there. Can we meet?

DG Yes, I'd like that. I'll be going early to sit at the booth with Cort, and I don't know yet what my schedule will be, but I'm sure we can find some time. Call me before you go. My family will be meeting there late in the week and then we'll be going up into Wisconsin for the holidays. So, let's try to make it early if we can.

JB That would be super! Thanks again for taking the time. It's always good to talk with you!

DG My pleasure.

Interview with David Gillingham  
December 18, 1998 - Chicago, Illinois

The author interviewed Dr. Gillingham on the morning of December 18, 1998 in the lobby of the Palmer House Hotel in Chicago, Illinois. Both were in Chicago for the Midwest International Band and Orchestra Clinic. Dr. Gillingham had been representing his publisher, C. Alan Publications, and attending performances of several of his works at the convention. The conversation begins on the topic of *Waking Angels*.

**JB** Thank you for taking the time to visit me during this very busy week. I know the demands on your time have been great.

**DG** Yes. Thanks for meeting me here in the lobby. My family is driving down from Michigan and I told them I'd watch for them here in case they have any trouble with parking. Anyway, Cort's<sup>158</sup> kept me very busy and I've gotten a lot of performances here this week.

**JB** I thought the Tallahassee group did a very nice job with *Waking Angels* yesterday.<sup>159</sup> That's quite a bit of work for kids that young!

**DG** Yes, I thought they captured the spirit of the work. They did a fantastic job, really. I was very pleased.

**JB** They really brought out some of the more striking images that the piece invokes. For example, the heartbeat figure in the bass drum was well represented, I thought.

**DG** Yes. That's something that should be present, though it's tough to decide how to make it seem present without being crass, you know?

**JB** It seems to me that the point is to allow it to be heard and if the audience perceives it for what it's meant to represent, that's fine. I think the scoring allows for it to be recognized, especially at the point here (mm. 211-213) where

---

<sup>158</sup>Cort McLaren is president of C. Alan Publications.

<sup>159</sup>The Leon County High School Band program presented several works for chamber ensemble, including *Waking Angel* as the final work on the program. Timothy Paul conducted.

it falters and stops.

DG Yes, yes. That has to be subtle. It's supposed to be just there. I don't want it to be loud at all, you know? I think they got that.

JB Or maybe they just played the dynamics as written and the image emerges on it's own? Perhaps I can ask their conductor.

DG That might prove interesting, yeah.

JB Now, what about these stabbing figures here in clarinets and piccolo (at mm. 246-7)? Is this a sense of the disease, still lingering? Still a threat?

DG Mm hm, yes, it's just a reminder. It's just like I do in *Heroes, Lost and Fallen*, just a little wake up call at the end, it's the same kind of idea. I want people to have a sense that the threat is still there, that the disease is still there. I did that before, in *Heroes*.

JB In reference to war and conflict?

DG Yes. Now, in *A Crescent Still Abides*, there's nothing we can do. I mean, we lost these people and that's tragic, but the end is more a celebration of their lives. *A Light Unto the Darkness*, same thing. Big tragedy, but the image at the end is a peaceful one.

JB There are some returns to earlier themes in that one (*A Light Unto the Darkness*) but those are references to the peaceful morning before the bombing and the way it was before...sort of a "life goes on" image?

DG Yes. That's right. But here (in *Waking Angels*), we have a reminder that the disease is still out there. And then we get the tolling of the bells here (mm. 257-259) at the end, always in threes. *Paschal Dances* has the same type of thing at the end where I do three articulations. I don't know if that's in reference to the Trinity, or whether there's a more subconscious reference, but I always do this in threes. This came to be before I composed any other part of the piece. I knew I wanted this really loud bell at the end with dissonance underneath. I'll often do that, you know? I'll compose elements of the piece, even at the end, before I've even thought about how it will begin. I guess that helps me to get from here to there, because I know how it's going to end and then I can work on how to get there. Endings are very important to me.

JB In terms of the scoring for the piece...

DG Yes.

JB The absence of the euphonium is interesting. The final chorale presentation of the hymn tune, here (mm. 251-255), scored as a quartet, takes on a kind of street corner, Salvation Army band sound. The euphonium would have lent itself well to that sound, don't you think?

DG Yeah. I feel badly about leaving the euphonium out, but the instrumentation was intended to be similar to that of the first Georgia commission, sort of an orchestral wind section with extra percussion. I suppose I could have included euphonium in this one. I love the euphonium, obviously, that was my instrument. Some time maybe I'll write a piece of chamber music that uses it, but I just didn't in this one, although you're right. That would have been a very effective moment to have euphoniums instead of horns in that quartet.

JB You mentioned a possible reference to the Trinity. Is there a conscious attempt at allegory in your work. I mean the frequent groupings of three in this piece, for example.

DG I don't know. I suppose there could be a subconscious reference there. But mostly I do group things in threes, sequences and repetitions in threes, because that seems to not be so unusual. Three is a good number for sequences. I have sequenced things in other pieces where there are five repetitions of something and that seems to get a different effect, you know? It seems to be a little too repetitious for the most part. But I would say that any allegory is unintentional, or at least subconscious.

JB So, for example, the head motive--the Adagio theme in *A Crescent Still Abides* isn't intentionally allegorical to, say, making the sign of the cross...

DG No. Not consciously, anyway. I was going for a more general feeling of tribute to those who died and to the sense of tragedy of those events. And to have a theme that could permeate the piece and be transformed. And which could tie the three together, since all three events happened in that same week.

JB The transformation of the theme, the hymn tune, in *Waking Angels* is intended to be more specific in its imagery, though. You refer in the program note to it going through a degenerative process, paralleling the advancing stages of the disease...



DG and you never really get the theme in it's pure form in the beginning. You get different guises and fragments of it, but...

JB You don't get the hymn setting until after the disease has taken this particular person. Sort of like it's being played as a memorial at that point.

DG Yeah.

JB And like *A Crescent Still Abides*, there really is only the one recurring and transforming theme, or leitmotif. There are more general impressions of some of the images from the poetry and these are quite strong, I think. For example, this whole passage (at m. 218) calls to mind the image of "sea smoke" after reading the poem. But there is no "sea smoke motive," per se...

DG Absolutely. But the wind is blowing through here (brass at m. 219) and the upward motion of the harp makes it "heavenlike," I guess. (laughs). But of course, the solo piano evokes the scene for me too. She describes a scene, looking out over the sea and recalling these friends who have died, you know? And she's reflecting on that. I think the piano evokes that image here very nicely. The Broumas poem is very powerful at that point. It touched me very deeply.

JB What was the process through which you found this poem?

DG I wondered what poetry was out there on AIDS, so I went to the card catalogue online at the CMU Library and looked at everything they had. There's quite a lot out there and so much of it is very graphic of all the horrible things the victims of the disease go through, and some is downright gruesome. Which is not the way I wanted to compose, you know. It would be perfectly valid, but I was looking for a different image. And then I found this one in a collection and I thought, how beautiful! This is the way I want to depict this.

I hope I'm not completely off-base with my interpretation of the poem. I've tried to contact her, you know. I was going to use an entire line of the poem, "Waking Angels Rising on a Hint of Wind" as the title of the piece, but I could never get a hold of her, though I tried and tried through her publisher. So I finally just used a fragment of the line and made reference to the poem in the program notes.

JB Well, I've had some limited contact with her.

DG You have!

JB Yes, although I've not been able to get her to respond recently. I emailed her about the existence of the piece and she emailed back and seemed genuinely interested and flattered, even...

DG Wow. That's great. I was hoping she wouldn't be mad(laughs)...

JB She said she would be pleased to hear about the work, so I emailed back with some basic information and sent her a tape, but nothing since.

DG And she's in Greece?

JB No. She's on faculty at Brandeis.

DG Well, I think I interpreted it fairly well. It seems to be about losing friends to the disease...

JB Well, I think the images come out very well.

DG Did you find the periods of remission in the disease?

JB Yes, I think so. Is that what we're getting here, (mm. 107-119) with this sort of music-box figure...

DG Yes, exactly. That's kind of a reference to childhood there. And the same thing going on back here in the low brass (at m. 77). Even though it's marked *legato* a lot of people still accent that passage too much, you know? There's usually too much tuba and not enough horn. That's probably because of the way it's scored, but I think it can come off with good balance. I want it to be as though an organ is playing there suddenly.

JB Going back to *A Crescent Still Abides* for a moment...

DG Yes.

JB How did you go about selecting the materials for the specific character references?

DG You mean the quotations?

JB The Holst, the Wagner, and the *Dies Irae*, yes. I mean, I think we already

talked about the Holst. You were watching Diana's funeral and heard the Holst being sung and used it after finding out how significant that hymn was to her.

DG Right. And the second one, for Solti, came from his having made the monumental undertaking of recording the entire *Ring* cycle. So I went to Siegfried's funeral music...

JB Okay.

DG And the last one was one I've used before, the *Requiem* plainchant from the Catholic requiem mass. I used that in *Prophecy of the Earth* and I thought it was appropriate in reference to Mother Theresa. And the singing underneath the melody seemed appropriate, too. Though the instrumentation, oboe doubling english horn, is something new for me.

Now, the piece was originally only going to be for Princess Diana, but then I found out about the other two, these very important individuals of the twentieth century, and so I expanded the framework of the piece to include them.

JB Let's talk for just a minute about *A Light Unto the Darkness*.

DG Okay. You know, there are a couple of childhood references in this one too.

JB Sure. Like the little playground melody....here...in the piano right hand (mm. 23-24). And again a little later (m. 35).

DG Right exactly. Though the references in this one are often very short. Like this one, and the country music reference. This piece really traces the events of the day. This really just tells the story.

JB Now, there's not a specific poetic source for this one, either from someone else or your own poetry.

DG No. Although the title comes from the first book in the series, *Conversations with God*. It's a very controversial book. It tries to present biblical teaching without the usual "holier than thou" attitude. What it does is to present this author's purported conversations with God, and at one point, God tells him that, even in the darkest times, there has to be a "light unto the darkness." Either you have to be that person or there has to be

something else. And that's the only way I can look at this tragedy. By celebrating those 168 people's lives, that's the only way I can see to look at it. And as you look at the memorials all along that fence, that's the way people are going on now, is to remember those folks. I think there's a specific biblical reference there but I'm not sure what or where it is. In any case, those books have been life changing for me. The third book is out now, I think and I'm hoping to pick it up this week.

There are other specific images. The sparkle of the sunrise in the opening of the piece, for example. And the muted trumpets hanging on to be the rays of a sunburst. And all the bird songs and the hustle and bustle of the city.

**JB** Certainly. Now, Jim McRoy is devoting a chapter in his study to a biographical sketch, so I won't be going into biographical detail for its own sake.

**DG** That's fine.

**JB** But I wonder if you can shed light on anything in your personal history that you feel may have contributed specifically to the pieces you and I have discussed. For example, the influence of your church situation growing up, or specific musical influences as you were growing up...

**DG** Well, when I was three years old I saw a marching band on the street, and I thought that was just the greatest thing I ever heard. That may sound strange. That was in Richland Center, Wisconsin. It was the Richland Center Marching Band, and my cousin was a baton twirler in the band, and that's why we were there watching. And I was just mesmerized by that. So I knew then that I wanted to do something in music, and I thought, to be a band director. I didn't know at that time, but found out later, that my dad had always wanted to be a band director. He was raised on the farm and his parents wanted him to stay there and help out rather than go to college. He did attend something called "short course" in Madison, it was a six month course or something like that, but other than that he never went to college. So I sort of felt that I was sort of realizing my dad's dream.

When I was a kid, I had a really bad record player, of course. One of those things with the really horrible needle that just drilled into the records. My parents had all the old tunes from the '30's and '40's on 78 (rpm record)'s and I had a collection of Sousa marches on 78's. And then some friend of the family gave me a set of 78's with Brahms' first symphony, the Tchaikovsky *Romeo and Juliet*, *Sheherazade*, and other classics, and I was really into those. So by the time I got to college I had a pretty good collection of classical records.

Certainly more so than most of my friends. Some of my friends. Some still had even better collections than mine, of course, but I was always interested in music study and I guess I always thought I'd be a band director. And of course I did have four very wonderful years in Oshkosh with a middle school band program, but it completely burned me out. It was a city school and I had to be a workaholic just to get the job done. I loved the kids and most parts of the job, it was just too much work, so I decided that some other avenue must be out there that was for me (laughs).

(At this point, the interview was cut short by the arrival of Dr. Gillingham's family)

DG (leaving) I have to go, Sorry! I'll call you. Merry Christmas!

JB That's quite alright. Thanks again. Merry Christmas!

Interview with David Gillingham  
July 6, 1999 - Mt. Pleasant, Michigan

The author interviewed Dr. Gillingham on the afternoon of January 6, 1996 in his studio at the Central Michigan University School of Music in Mount Pleasant, Michigan.

**JB** Thanks for meeting with me again.

**DG** No problem. I've been enjoying it. Where are we?

**JB** Well, the analyses are coming along rather well, I think...

**DG** Good!

**JB** But before we look at scores, I wonder if we can talk for a minute about an issue that has come up as I've been going along with this.

**DG** Okay.

**JB** Well, of course all three of these pieces (*Waking Angels*, *A Light Unto the Darkness*, and *A Crescent Still Abides* ) are elegies, and I'm beginning to investigate what it is about your music that causes people to want to commission elegies from you.

**DG** Oh, I see.

**JB** There is something about your writing that makes for effective elegies and I wonder, before I offer my own opinions, whether you have a sense of what it is about you, your writing, your personality...

**DG** (laughs) (whispers, jokingly): I'm so morbid!

**JB** ...your background, or anything you can think of that makes you an effective composer of elegies.

**DG** Well, I think one thing is that my music tends to be awfully programmatic to begin with. Most of it is, very little of it is not programmatic. The mood is very important to me, you see. I want to capture both the mood and the listener's attention. I want to draw people into a story that I'm telling.

I want to get them to come into the music somehow. Now, I have written some nice, light, non-programmatic pieces but it seems as though those only get to the audience on the surface of things. I really like it when they come up to me after a performance and say, "Boy, you know I really got into that piece." And when I write something that's not associated with a story that I'm passionate about, I don't seem to get people to come in and really get into the heart of the music. I'm just guessing. And, number two, the more serious the emotional content of the program, the deeper in to the music the audience and performers seem to go. My *Quintessence*, for example, is a very nice, light little piece, and people don't get really drawn into it. They say, "Oh, that was fun," and performers say, "That's such a nice piece, let's play that again," but the subject matter of the elegies seem to have a little different kind of substance to them.

Now, I don't know what it is specifically about my language that makes all that work. maybe it's the melodic nature of what I do...

JB Mm Hm...

DG I work, and struggle and struggle with my melodies (laughs). I mean, they don't just pop into my head or anything like that. I work on them pretty hard so that I can capture the mood of what I'm trying to express, so that it captures the audience. I played *A Light Unto the Darkness* for my elder hostel class at Beaver Island<sup>160</sup> and I had a couple of people really into the emotions of the piece. Several cried. I gave them some background on the piece first, told them about the Mt. Pleasant Band the concert here with the photos of the victims, and then the trip to Oklahoma City and the fence. So they knew what was coming.

JB What all did you talk about this year?

DG Well, this year I did a course on the Nature of Music. So they got to compose a piece using anything they could find....rocks, driftwood, leaves and so on. Very improvisational. And then we talked about images of nature in western music. Things like thunderstorms and that sort of stuff. We talked about some of my own pieces as well. We had to have a bit of a crash course in theory first, so they could get something from the scores as well as recordings. It was fun. They're always very, very engaging students and this

---

<sup>160</sup>Central Michigan University operates a Biological Research Station on Beaver Island, in northern Lake Michigan. Dr Gillingham teaches an annual "elder hostel" summer workshop there as part of a university outreach program.

year's class was exceptionally engaging. So it's fun. I've always been a little bit reluctant to play my own music but this year they seemed as though they liked it. We listened to *Prophecy of the Earth*, and *A Light Unto the Darkness*, and *Waking Angels*.

JB Going back to your compositional style for a moment, I think you've hit on one of the most important issues. You certainly do have a gift for melody...

DG I suppose that the melody does draw people in. I think that may have a lot to do with it. I am a tune composer. Most of my pieces have some sort of melodic content that's important.

And maybe the coloristic elements of what I do, you know? I try to paint a backdrop for each part of the story with instrumental colors. Some of the percussion colors I use are probably effective that way. I'm working on a piece for Jerry Junkin<sup>161</sup> right now. Now, that's a fun piece. It's called *Internal Combustion*. It's a celebration of the american automobile and I've used "In Your Merry Oldsmobile" in a dixieland style, featuring a five-piece combo from within the band (sings a bit). But there is serious moment. There's a car crash, and then a little lament, and then there's what I've called the "song of invention" that I derived from "Merry Oldsmobile."

I have a band director friend in Japan and he tells me that the Japanese say that my music is romantic. I think that's the word that they use to mean emotional. I don't think it's a specific reference to nineteenth century composers. I think they really mean "emotional."

JB Just this morning, I was speaking with Jack Williamson and he used a word that I've heard a number of folks use in reference to you...

DG Yeah? (laughs) Do I want to know what that is?

JB He called you a "tunesmith."

DG (laughs) Yeah, I've heard him say that. Oh, I hate to get into that mode, though. I know a number of other composers who are known for that and they're stuff isn't all that good. Of course, Schubert was criticized for not being able to develop his themes but gave us so many wonderful tunes so, I guess

---

<sup>161</sup>Jerry Junkin is Director of Bands at the University of Texas at Austin. At the time of this interview he was preparing to conduct an honor band in New York that had commissioned *Internal Combustion*.



that's not bad company to be in if that's some people's perception of me (laughs). So that's fine. But I do work hard on my melodies, because that's the part of the piece most people are going to remember.

JB Well, and I think that you do develop your themes well. And the audience does react to your work, as you say. I had the opportunity to conduct *A Light Unto the Darkness* with my band<sup>162</sup> this spring, and as luck would have it, the date of the concert was April 19th.<sup>163</sup>

DG Ohhh. That's the second year in a row it's been played there on the anniversary.

JB Well, I had hoped to have an opportunity to do the piece and when I saw that the School of Music had scheduled our April concert on that date, I couldn't resist. You know? And the audience reacted so well. This year, between Bill Wakefield and myself, we managed to play four of your pieces. I conducted *A Light Unto the Darkness*, as I said, and did *Waking Angels* with the Wind Symphony. And Bill conducted *A Crescent Still Abides*, both at home and in Austin<sup>164</sup> and each time, the audience literally seems to be holding their breath at the end, not wanting to interrupt the moment. But when they do finally applaud, it's very enthusiastic, you know? Someone's always whistling. Your music does seem to excite audiences--at least in Oklahoma and Texas.

DG Yes! (laughs)

JB And they respond with enthusiasm to the other stuff as well. Bill did *Galactic Empires* with our summer high school honors wind ensemble and the kids just ate it up.

DG Yes. Kids really like to play that one. That is more of a romp, though the middle movement gets soft and lyrical. But that one's definitely of a different character than the elegies.

JB But the audience response is enthusiastic, nonetheless. I'll admit that the

---

<sup>162</sup>At the time of this writing, the author is conductor of the University of Oklahoma Symphony Band.

<sup>163</sup>The fourth anniversary of the Oklahoma City Bombing.

<sup>164</sup>cf note 143.

audience is somewhat rarified, being mostly parents of very talented high school players. But our faculty seemed to like it as much. Certainly the horn professor was excited.

DG Yeah. (laughs) The horns really get to play that one, don't they?

JB But with the elegies, the audience always waits to let the last notes settle.

DG Mm Hm.

JB And then the reaction begins. Sometimes it begins slowly, and sometimes they just explode into applause. But even when it begins slowly, it builds to the point where people are on their feet whistling, because they've been so moved by the piece. Of course, in Oklahoma, *A Light Unto the Darkness* tugs at them a little more strongly than it might elsewhere, but because the reaction to the other pieces has been so strong I think there's something in your materials, something in the way you tell the story that really does connect with them the way you've described. I think your successful in that regard.

I suspect that there are a number of things that combine to make the elegies so effective. In addition to those you've described, I think there are at least two more. First, there's a familiarity for the audience. A familiarity with the subject matter and with many aspects of your style. Fred Mills and others have lauded your music as accessible to the audience, and I think that probably refers to your harmonies, among other things.

DG Yes. And, of course some people have criticized me for that, but the hell with them, you know? (laughs)

I really want to approach the audience from a place they can immediately connect with. I don't want to be on one level and have them be on another. I think that you have to give them enough of what they can recognize to bring them in, and then you can take them to new places with you. So I've always sort of teetered on the fence between traditional and contemporary materials so there's always something they're familiar with...that there's some point of orientation for them.

JB And in general, there do seem to be those musical inheritances that cause us to equate certain sounds with certain topics. Our ears have learned to go there over the centuries, you know? Monteverdi said, "this what a storm sounds like" and so storms are minor, and percussive, forever more.

DG Mm Hm.

JB And those kinds of familiar references seem to be evident in your work.

DG Yes, they are.

JB But not in an archaic sense, I think. You do use varying degrees of dissonance across a range of exotic harmonies. And I'm intrigued by some of the sounds you will spin out to connote emotion. And I appreciate the descriptors you attach to your work. The indicators of expression, like "serenely," for example. And there are materials that Monteverdi and Mozart, and even Wagner wouldn't associate with serenity, which you make serene in your scoring.

DG And I try to do that in my scoring as well, you know? I'll take what I think is a very dark melody and make it lighter simply by giving it to the horns, you know? (laughs).

One of my favorite melodies is the flugel horn solo from *A Light Unto the Darkness* at the moment where that occurs, it's almost like someone playing "Taps" at a cemetery, in a sense. I know it sounds morbid, but I think there's a very calming effect to "Taps." And there's also a Coplandesque sort of American flavor. In any case, there's a feeling of rest, at last.

JB And that brings me to my second point. The feeling of there being rest and hope. I wonder if that is essential to an effective elegy. It certainly makes for an effective eulogy, you know?

DG Yes.

JB When someone is eulogized, it's generally not by someone who is just standing there wringing their hands and bemoaning the horror of their loss. Even in the face of great tragedy people look for some sense of hope...

DG And that's intentional in my pieces. I don't think any of the memorials I've written, from *Heroes, Lost and Fallen* on, leave you with a sense of emptiness. I think I always try to end with some feeling of hope. Because I'm basically a positive person. And maybe that's something that is attractive to the audience. Maybe it's successful in giving a sense of closure.

JB And most of the people I've been talking with think that you've been able to do that tastefully, without being trite...

**DG** And that's a hard thing to do, you know? I don't want to be competing with John Williams. Even though I have a lot of respect for his music and really like it, I don't necessarily want my music to sound like a movie score all the time. Though I guess it sounds like that a lot, though. Still, I want it to be well crafted and that takes time for me. It's hard.

**JB** I think one of the reasons you're able to bring people into the stories is the way you present more of a general sense of things rather than trying to portray specific characters. The specific references in *A Crescent Still Abides* are a different matter, because you were referring to specific people in that one...

**DG** Right.

**JB** But usually you're not trying to refer to specific responses as much as you are trying to portray general emotions. For example, there are moments in *Waking Angels* where the image could be one of terrible fright, or of angry determination. In either event, it's some kind of violent response to what's happening to the victim.

**DG** Right, yeah. I'm looking to tap into the audience's feelings, not telling them how to feel.

**JB** That's the difference between empathizing and sermonizing, I guess...

**DG** Right, exactly. Of course there are those images that are specific to each story...umm...

**JB** But you're evoking a sense of those things, rather than narrowing the gesture to a specific understanding of them?

**DG** Yes, exactly.

**JB** For example, the flugel horn solo in *A Light Unto the Darkness* and the little trumpet figure in *Waking Angels* are an attempt to evoke a sense of the release you associate with "Taps," rather than quoting from Taps directly. Which would be crass by comparison. You invite the listener and the performer to experience a general sense. In that way, the pieces can stand alone, without the program.

**DG** Yes. I think those pieces make sense without the audience having direct knowledge of the program, because they evoke some sort of emotional climate and there is a sense of continuity to each, I think.

**JB** Though the experience is more complete if they understand what the piece is supposed to portray. That's especially true of *A Crescent Still Abides*, since there are recognizable quotations in there...

**DG** That would be hard. I'm sure it would be confusing for someone to hear those things, especially the one from the *Ring* and not know ahead of time why it's there.

**JB** Certainly. And because the theme isn't so much developed as assumed into the piece...that could be misunderstood, I think.

In any case, I think you take familiarity to the next level in your use of *leitmotif*, you know? You really use the unifying figures well as developmental elements. As with the Adagio Theme in *A Crescent Still Abides*, as we discussed last fall, I think.

**DG** Yes.

**JB** I think that's something that works very well. The same is true of the head motive of the "Softly and Tenderly" hymn tune in *Waking Angels*.

**DG** Right. I alter that a lot.

**JB** And there is what I've begun to call the "Conflict" theme. That material that is introduced here (see score, m. 47), and builds into this little fanfare figure here (m. 60) and ultimately becomes a full blown melodic theme here (m. 131).

**DG** I think you've hit the nail right on the head. And that material continues to develop throughout the rest of the piece. As the body does battle with the disease.

**JB** Yes. It's the germ of the whole "heroic" development in the final section of the work, and comes in again at the end...

**DB** Right. Right. The disease has run its course with this person, but we know that the disease is still out there, you know? Still waiting for victims. Still waiting to be conquered. And the rest of us have to be heroic and look for a cure. We have to have the strength to go on.

**JB** You know, I get a sense from this little gesture in the bass clarinet here (m. 34) where it's almost like the disease is lurking, preparing to go to work on

this victim.

DG Right. Right.

JB And when it comes back over here (m. 217) ...with the bassoon, it's still there even though this victim is finished, you know? It's still, um...

DG It's still lurking in the background as it was before the battle with this victim began, outliving the victim because there is no cure.

JB Something that strikes me about this piece that's different from the other two, is the role that is played by the reference material. The hymn tune.

DG "Softly and Tenderly..." yeah,

JB ...in that what's different about this particular tragedy is that the victim knows that death is inevitable. And your choice of this particular hymn tune, especially with reference to the text, brings home that inevitability. The body is doing battle with the disease, but it's a losing battle. And not only is the hymn tune present as a harbinger of that inevitability, but also as representing the hope for what lies beyond...

DG Yes. That the pain is gone. There is peace there.

JB And that there's hope for a cure...

DG Right, I think that's exactly right. I think you've hit the nail right on the head there.

JB Now, *A Light Unto the Darkness*. This one begins with the same sort of setting...

DG Yes.

JB (looking through the score with the composer) Setting the scene here at the beginning. All the images you mention in the program note, life in Oklahoma City...

DG Yes, the Sun coming up at the very beginning, hustle and bustle, traffic, people, however you remember that morning. And this is sort of a *leitmotif* here (oboe melody beginning at measure 12). This thing appears throughout. You might say it's the "Theme of the City," or "Theme of Oklahoma People,"

or something like that.

**JB** And, that it's a duet suggests a conversation, something shared.

**DG** Yes, that and it's there because the Mt. Pleasant band had two very good oboe players, and so I made it available to both of those.

**JB** And then, in the piano, as we mentioned earlier, children playing, perhaps the children in the day care center in the Murrah building...

**DG** Right. And of course there's a darker sense there (m. 23) of fate looming.

**JB** And then, at measure 59, we have a real sense of something about to happen.

**DG** Well, yes, there's a return to some of the materials from the beginning...birds are chirping and all is calm, though it's so very quiet. Like the calm before a storm, something Oklahoma people are also very familiar with, I'm sure. And then, very suddenly... And of course, the chimes in the distance right before the explosion.

**JB** That's a reference to the time of the bombing? The bomb went off at 9:02 am, I think. So this is as though the bells from one of the several towers nearby would have just finished chiming the hour.

**DG** Yes, and it is a reference to the "Westminster Chimes." It's the first three notes.

**JB** So, it's interrupted by the bombing. Not a literal depiction of the actual event, but a suggestion of the mood...

**DG** Right.

**JB** Then at 70, we get the disaster and everything that goes with it. The chaos and the horror and the confusion that immediately followed.

**DG** Right. And everybody running to help. It is amazing how many people ran toward the bomb site to help, instead of away, in fear. Though I'm sure there was plenty of fear.

**JB** There was a locally published transcript of the police and fire radio calls from the first minutes after the disaster occurred that is just amazing. People

didn't know how to react, though they knew that they had to do something to help, in spite of how horrible the scene was.

DG That's amazing, isn't it?

JB (Back to the score) and then the emotion culminates with the release here (m. 117) and then the dust settles.

DG Yes. Everything just has to ring out and be allowed to settle, just like the dust settled, and as the realization ultimately hit as to what had happened, not just that day, or just in Oklahoma City, but around the world over and over again as people came to realize the extent of the damage and the loss of life.

JB As an aside, in performance, we found that it seems so important to have a snare drum right next to the chimes so that the player of the Percussion One part doesn't have to wander across the stage during these bars of settling (mm. 117-120) to be ready to play. We, the Symphony Band and I, thought that it was important for us to remain absolutely still right after that big release so that the moment wouldn't be disturbed in any way, either by visual motion or the sound of footsteps.

DG Yes, very good. That's an excellent point.

JB That might require the use of either two snare drums or two sets of chimes, not for this piece necessarily, but depending on what the other works on the program might call for.

Then, after the dust has settled, there's a quiet dawning of realization, during this whole lamenting section (mm. 120-139)...

DG Yes. It's kind of a sobbing sort of effect, and then the english horn is so in anguish.

JB That's the "Theme of the People," I think you just called it.

DG Yes. Great sorrow through here as the smoke clears and the grief process begins.

JB And that continues until measure 140, where things become more hopeful.

DG Yeah, it's clearly more at rest. You have this major seventh sonority here,



and so it brightens up a little bit, but still, it's lamenting. But much more hopeful, you're right. Which provides a backdrop for the flugel horn, of course.

**JB** Which leads us toward this final section, which is again, hopeful, heroic...

**DG** Noble.

**JB** There are still reminders of the tragedy along the way, as the motion slows and the mood becomes more quietly reflective, like here (mm. 164-165). This sounds as though the courage to go on gives way to sorrow for a moment.

**DG** Yes. Yes. That's kind of the idea. But it can be about the general mixture of emotions and remembrances that are still being felt. This (m.170) is supposed to be rather angelic, and this (mm. 172-174) is in memory of the children. The singing is in the children's range.

**JB** And that dovetails into the flute figure (m. 175). Angels rising again?

**DG** Mm Hm. Yes.

**JB** And then this very peaceful ending, with just an echo of the blast still surfacing in the timpani (m. 181) very far off.

**DG** Right, exactly. Like the sound of thunder off in the distance after a storm has passed. Right.

**JB** Okay. Now that we've looked at all three pieces and how their put together, I have some questions about the overall form they take. (produces rough drafts of formal analyses)

**DG** Yes? Oh, you've graphed it all out. Good. What did you find? (laughs)

**JB** Well, the basic thematic form of these two, of *Waking Angels* and *A Light Unto the Darkness*, begins with an introductory section during which we get to see bits of much of the materials that will be developed. In the latter we have the scene set for the morning of the disaster.

**DG** Yes.

**JB** This is followed by a period of transition of some kind. In the case of *Waking Angels* it's the disease beginning to emerge and the body preparing to "do battle." In *A Light Unto the Darkness* we get the calm before the storm, as

you've described it today.

DG Right.

JB Then we go into a large middle section that deals with the tragedy of each. We have the body battling the disease and we have the bomb and its immediate aftermath.

DG Yeah, Mm Hm, keep going.

JB Then there's a short transition, an after-effect or period of reflection. Here, in *Waking Angels*, we have the deathbed scene. Here in *A Light Unto the Darkness*, we get the grief, the lament in the English horn.

DG Yes.

JB Then, there's the final mixed reaction that becomes hope and closure and peace. Here (*Waking Angels*) it's angels rising and the "breath of souls," and so on. Here it's quite literally "A Light Unto the Darkness."

DG Yes. They're very similar, aren't they?

JB Yes, even to the extent that both pieces are about ten minutes in length, both are comprised of sections of similar duration...

DG That's the formula. Right. You found it. I did the same thing with *Heroes, Lost and Fallen* and *Prophecy of the Earth*.

JB So, in terms of time, actual duration, you have an introduction that's about fifteen percent of the total length, followed by a transition which is about ten percent.

DG Right.

JB Then there's a slight difference between the next two. In *Waking Angels*, the Large middle section is about twenty-five percent of the total length with the deathbed scene being only about ten percent. While in the other, the disaster section is only about eighteen percent, but the lament is so much more a part of the total picture that it's almost fifteen percent.

DG Right, I set up the piece with some kind of introduction, setting up a backdrop, and then comes the disaster, and the response.

**JB** But then, and I think this is most important, fully forty percent is reserved for the last section, for the "hope for the future..."

**DG** Reaction, summary, or "how does Gillingham feel about this event," or however you want to describe it. Hopeful, though, aren't they? (laughs) You'll find that a lot of my pieces are set up that way. Now, the commissions have dictated the actual total length. People generally have wanted something in the neighborhood of eight to ten minutes, but those proportions are interesting.

**JB** The proportions are part of the design?

**DG** Well, pretty much, I guess. I never thought *too* much about it. The format is very intentional in terms of the introduction, disaster, and reaction, with appropriate transitional material, but I don't think I consciously set out to make them those specific lengths. I just went with what seemed to make sense at the time.

**JB** Now let's look at *A Crescent Still Abides*.

**DG** Okay.

**JB** This is a bit different, because we're dealing with three personalities, three events, and that's affected the form somewhat.

**DG** Yes, definitely. There is an intro, though.

**JB** Yes, we have an introduction for the first nineteen bars, presenting the Adagio theme...

**DG** Yes.

**JB** From measure 20 to 31 we get an introduction of Wagner-ish materials, with a sense of something on the horizon, perhaps.

**DG** Yes. Right.

**JB** Measure 31 is the "Diana" passage coming out of the Adagio theme. And this is rather calm.

**DG** Yes.

**JB** And then at 35 we get what you described during one of our other conversations as either the actual crash, or the reaction to it.

**DG** Right. However you want to interpret that. In any case, she's no longer around. She's gone.

**JB** Right, and that takes us through to about measure 43, being very angry sounding.

**DG** Yes. Mm Hm, Mm Hm.

**JB** Now, the next section seems to combine a reaction to Diana's demise and also to prepare for the Solti section.

**DG** Yes, exactly right.

**JB** A combination of elements that takes us up to measure 54. That's where we get the Solti passage, the quotation from *Götterdämmerung*...

**DG** Right.

**JB** And again, now, from 63 to 70 we're both reacting to what's come before, both of these tragedies, and at the same time building toward something else? Perhaps because the loss of Solti, while saddening, was far less tragic in the sense that Diana's death came so violently to her and so early in her life?

**DG** Yes, very good. You've hit it.

**JB** Then, the entire section between 70 and 105 is a more angry reaction to both losses...

**DG** Yes, you're right. It's a continuation of that. Right.

**JB** Then we arrive at the Mother Theresa passage at 105, this is the *Requiem* chant.

**DG** Yes. Mm Hm.

**JB** That takes us all the way over to 129. This passage is something that you described as "rays of hopeful light," and that builds and builds until we're at 150, when we enter the final period of rest and peace.

DG Yes. We get one final moment of glitter right here (m155)...

JB Yes, and lydian glitter at that. Souls ascending again?

DG I do love that sound (laughs).

JB Now, as we said, this piece is not altogether the same format as the other two because you're dealing with three subjects instead of one. But, if we compare it with *Waking Angels*, the first striking similarity is that there are, basically, three major sections to both. In *A Crescent Still Abides*, the first would include all the material up through the introduction of the Diana idea, through measure 35. This is all an introduction of materials and is all basically calm, notwithstanding the little explosion here (mm. 29).

DG Yes.

JB And then we begin a second large section with the crash material at 35, through all of the Solti material and the rather violent passages that follow, up to measure 105. From here to the end is the third and final main section, including all the messages of rest, hope, peace and so on, including the entire Mother Theresa passage.

DG Right. Right.

JB So, once again, you've followed that same tripartite form, the only major difference being that all the transitions have been absorbed differently in order to accommodate the program. So, an introductory section of about two minutes and fifty seconds, a big and angry section in the center, of about four minutes...

DG Yes, ending before, actually arriving at Mother Theresa.

JB Right, and then the final section is again the longest. In this case, five minutes and fifteen seconds! Which is fully forty-four percent of the piece.

DG Right.

JB Going back to the idea that an effective elegy, like an effective eulogy, might be one that emphasizes that message of hope, this one certainly gives people a lot to feel good about. Does that sound like what you had in mind? Or am I missing something?

**DG** Oh no, you're not off base at all here. There's definitely a formal plan here. Sometimes I have batted the audience on the head at the beginning of pieces, but with these I have used this kind of soft introduction to try to draw the audience in, you know?

**JB** Perhaps to invite them into the piece?

**DG** Yes, well said. Although I do think you're right about the audience knowing the program for this one.

**JB** Incidentally, the duration of this one is about twelve minutes if you observe the printed tempos.

**DG** So the indication in the score is incorrect?

**JB** Yes. The score suggests total time at eleven minutes.

**DG** That was probably a misprint. I seem to recall that it was closer to twelve. I think.

**JB** Speaking of tempos, a favorite of yours seems to be fifty-two beats per minute. You use it for the introductory sections of *Crescent* and *Waking Angels*, and for the final sections of all three.

**DG** It's a nice Adagio tempo. I didn't set out to use it in all three, but as each developed it just seemed to fit, you know? It can vary a bit, though, as long as the performance is musical. It disappoints me to hear dry, unemotional performances of my work, you know? So, if someone wanted to depart from printed tempos, that's fine, as long as it doesn't get schmaltsy.

**JB** So, are there favorite interpretations of any of these so far? Are there recordings that capture the mood particularly well?

**DG** Well, I really like the Georgia recording of *Waking Angels*. Their hall was so reverberant and the performance was so emotionally charged. Of course, Dwight Satterwhite's father had recently passed away and they had played "Softly and Tenderly, Jesus is Calling" at his funeral, and the ensemble knew that. But Dwight tends to be more emotional in his interpretations than some others. Williamson can be too, you know? I don't necessarily care for poor performances, but I'd surely rather hear a performance of ANY piece that's expressive and has a few mistakes in it than to hear a perfectly clean but completely dry performance. Did you bring any recordings of your

performances with you?

**JB** As a matter of fact, I have our performance of *Waking Angels* with me. Would you care to listen? I think it went quite well.

**DG** Yes. I'd like that.

**JB** I'd really value the opportunity to hear what you think.

(Note: At this point in the interview, the author and composer listened to a recording of *Waking Angels*, performed by the University of Oklahoma Wind Symphony, conducted by the author. The composer made several very helpful remarks, including the following.)

**DG** Well, I certainly like the sound of your hall. I love the reverberance! That's the kind of sound you get in the hall at Georgia, you know? Everyone said it was going to be such a barn, but I loved it. This is perfect for this kind of piece.

The pianist is very gifted. He certainly does bring out all the hymn references embedded in those runs. Maybe I should have notated those differently, not everybody brings those out.

Oh, the heartbeat is perfect. What finesse. That really needs to be like that, following the accent pattern that's written. The percussion really have to be good to get some of the subtleties. Like the balance of the vibe. Yours comes out. Gene Corporon was able to bring his out, but because it's usually so covered up I thought that might be because of the way Gene had microphones placed for the recording. But you get that to come out.

You know, I had no idea how the singing was going to sound when I wrote it. I'm so pleased with how that works, though. I'm proud of that.

You have a really good sense of how this works. See, it pays to talk to the composer, doesn't it? (laughs)

(After the recording ends)

That pianist is so good.

**JB** He's a member of our piano faculty.

DG Of course, he's quite gifted. Now, do you have a good trumpet teacher there?

JB Yes. Just lost a good one, but gained a good one to replace him.

DG Ask him to look at *When Speaks the Signal Trumpet Tone*. We did a recording session with Fred Mills at Georgia that's going to come out soon on Summit records. Fred did an amazing job. It's written in three movements, did I tell you this?

JB One for trumpet, one for flugel horn, one for piccolo, right?

DG Right. But Fred asked if he could play the middle movement, which is an elegy by the way... (laughs) ...on the *corno di caccia*.

JB Really?

DG He said, "I think this will work, do you mind?" I said, "Fred, play it on natural horn if you want!" (laughs) He's such a great player, and besides, I wrote it for him.

JB That's funny. I see that you are now five minutes late for your next appointment, so I won't take up any more of your time. But thanks so much for meeting with me. It's been so helpful to my work!

DG Well, I think your analyses are right on the money. I especially like the fact that you're looking at the works in terms of actual duration. There have been published analyses, though not of much of my stuff yet (laughs) that deal in measures and beats but forget about tempo.

JB I think things are starting to become clear. I really appreciate the insight you've provided. You know, you've approached our discussions in the same way you have approached these works. You invite discussion. You invite understanding.

DG Oh, I think that's a nice thing to say. You've done a lot of work on this and I'm flattered. I hope I've been helpful. I can't wait to see the paper and I hope it gets published. It sounds like it will be very helpful to other conductors.

JB Well, thanks again! I'll be in touch.



## **APPENDIX B**

### **Errata**

## Errata

### Waking Angels:

- Percussion 3: Pitches specifically marked *arco* are to be bowed. All other pitches (e.g. measure 9) are to be struck with mallets appropriate to balance with other parts.
- Measure 11: The *diminuendo* is achieved by continuing to bow the crotale through the end of the measure and decreasing bow speed.
- Measure 31: The indicated pitch is to be played on chime.
- Percussion 5: Measures 151 - 153: Roll indication missing from tied notes.
- Flute: Measure 234: Quarter note in part is erroneous.

### A Light Unto the Darkness:

- Measures 32 - 41: Drum set parts should be true to style rather than strictly adherent to the notation. Measures 32 and 33 must reflect the nature of the faint "Country-Western" reference in the muted trumpet figure. Measures 37 - 41 are intended to support the relaxed shuffle in the saxes rather than to align with the straight time in clarinets and low brass.
- Measures 38 - 39: Tenor and baritone sax articulate to match slurs in the alto saxes, not the staccato accompaniment figure.

- Measure 109: "Quarter note equals quarter note" indication is incorrect. The indication should read, "dotted quarter note equals half note" in order to achieve the desired tempo (half note equals ninety beats per minute). Thus, the speed of the triplet figures in measure 110 matches that of the third-beat groupings of eighth notes in measures 105 -108.
- Measures 166 - 170: Add *molto legato* indication to oboe and euphonium parts.

**A Crescent Still Abides:**

The score indicates a total duration of 11 minutes. When all tempi are taken as indicated throughout the work, the actual time in performance is within a few seconds of 12 minutes.

- Oboe: Measure 22: Change G natural (fourth note) to G sharp.
- Measures 91 - 94: All groups of 5 notes between rests should be slurred. Add missing slurs to cross barlines at measures 92 and 94, and to include the group of 5 in measure 94.
- Flutes, Oboes, and Clarinets: Measures 139 - 143: All rearticulated notes should be indicated *tenuto*, as in measures 134 - 138.
- Measures 139 - 142: Add slurs to all moving figures so that Flute 2, Oboes, and Clarinet 2 match articulations with Flute 1.

## **APPENDIX C**

### **Chronology of Works by David Gillingham**

### Chronology of Works by David R. Gillingham

- 1977 *Symphonic Proclamation* (band) Pub: Jenson Publications, Inc., 1979.  
First Performance: Nov. 16, 1977, East Lansing, Michigan. Michigan State University Symphonic Band, Kenneth Bloomquist, conductor.
- 1978 *Triplex* (brass and percussion) Pub: Jenson Publications, Inc., 1979.  
First Performance: Nov. 16, 1977, East Lansing, Michigan. Michigan State University Symphonic Band, Kenneth Bloomquist, conductor.
- 1980 *Concerto for Bass Trombone and Wind Ensemble* Pub: Carl Fischer, Inc., 1986. First Performance: June 4, 1981, East Lansing, Michigan. Michigan State University Wind Ensemble, Stanley DeRusha, conductor. Curtis Olson, Bass trombone.
- 1983 *Revelation* (band) Pub: Hal Leonard, Inc., 1989.  
First Performance: May 22, 1983, Grand Ledge, Michigan. Grand Ledge High School Symphonic Wind Ensemble, Michael Kaufman, conductor.
- 1984 *Chronicle* (band) Pub: Carl Fischer, 1986.  
First Performance: Apr. 18, 1984, Ypsilanti, Michigan. Eastern Michigan University Concert Winds, Max Plank, conductor.
- 1985 *Sonata for Bass Trombone and Piano* Pub: Carl Fischer, 1986.  
First Performance: May 30, 1985, Nashville, Tennessee. International Trombone Workshop. Curtis Olson, bass trombone. Barry Scates, piano.
- 1986 *Paschal Dances* (percussion ensemble) Pub: C. Alan Publications, 1994.  
First Performance: Apr. 15, 1986, Mt. Pleasant, Michigan. Central Michigan University Percussion Ensemble, Robert Hohner, conductor. David Gillingham, guest conductor.
- 1988 *Saxophone Sonata* (alto Saxophone and piano) Pub: MMB Music, 1989.  
First Performance: Aug. 11, 1988, Kawasaki, Japan. World Saxophone Congress. John Nichol, Alto saxophone. David Gillingham, piano.

- 1989** *Heroes, Lost and Fallen* (band) Pub: Hal Leonard, Inc., 1991.  
First Performance: May 7, 1989, Ann Arbor, Michigan. Ann Arbor Concert Band, Victor Bordo, conductor.
- Serenade for Winds and Percussion* Pub: Southern Music Co., 1996.  
First Performance: Mar. 1990, Washington D.C., Music Educators National Conference Convention. University of Georgia Wind and Percussion Faculty, H.Dwight Satterwhite, conductor.
- 1990** *Concerto for Alto Saxophone and Wind Ensemble* Pub: MMB Music, 1990. First Performance: Mar. 17, 1990, Mt. Pleasant, Michigan. Central Michigan University Symphonic Wind Ensemble, John E. Williamson, conductor. John Nichol, Alto Saxophone.
- Vintage* (euphonium and band) Pub: T.U.B.A. Press, 1991.  
First Performance: Jan. 18, 1991, Ann Arbor, Michigan. Big Rapids High School Band, Kent Boulton, conductor. Ed Mallet, euphonium.
- 1991** *Visions* (saxophone quartet) Unpublished.  
First Performance: Mar. 10, 1992, Mt. Pleasant, Michigan. Central Michigan University Student Saxophone Quartet.
- Stained Glass* (percussion ensemble) Pub: C. Alan Publications, 1994.  
First Performance: May 22, 1991, Salt Lake City, Utah. University of Utah Percussion Ensemble, Douglas Wolf, conductor.
- 1992** *Echoes* (brass and percussion) Unpublished.  
Jan. 29, 1993, Mt. Pleasant, Michigan. Central Michigan University Brass and Percussion, John E. Williamson, conductor.
- 1993** *Prophecy of the Earth* (band and pipe organ) Pub: Southern Music Co., 1996. First Performance: May 20, 1993, Dallas, Texas. J. J. Pearce High School Band, Matthew McInturf, conductor. Paul Riedo, organ.
- Divertimento for Horn, Tuba and Piano* Pub: T.U.B.A. Press, 1994.  
First Performance: Oct. 3, 1993, East Lansing, Michigan. Michigan State University. Janine Gaboury-Sly, horn. Philip Sinder, tuba. Deborah Moriarty, piano.

(1993) *Return to Innocence* (choir and percussion) Pub: Moon of Hope Publications, 1995. First Performance: Apr. 11, 1993, New York, N.Y. Carnegie Hall. Central Michigan University Concert Choir and Percussion Ensemble, Nina Nash-Robertson, conductor.

*Sacrificial Rite* (percussion ensemble) Pub: C. Alan Publications, 1994. First Performance: Nov. 16, 1993, Mt. Pleasant, Michigan. Central Michigan University Percussion Ensemble, Robert Hohner, conductor.

1994 *Normandy Beach* (marimba quartet and percussion) Pub: C. Alan Publications, 1995. First Performance: Dec. 15, 1994, Chicago, Ill. Midwest International Band and Orchestra Clinic. North Farmington High School (MI) Percussion Ensemble, James Coviak, conductor.

*Apocalyptic Dreams* (symphony for band) Pub: Southern Music Co., 1996. First Performance: Mar. 2, 1995, Athens, Georgia. University of Georgia Symphony Band, H. Dwight Satterwhite, conductor.

1995 *Ruffle and Flourish* (brass and percussion) Unpublished. Apr. 23, 1995, East Lansing, Michigan. Michigan State University Wind Symphony, John L. Whitwell, conductor.

*Blue Lake Fantasies* (solo euphonium) Pub: Blue Lake Fine Arts Camp, 1995. First Performance: Aug. 12, 1995, Twin Lake, Michigan. Blue Lake Fine Arts Camp. Brian Bowman, euphonium.

1996 *Interplay for Piano Four Hands and Orchestra* Unpublished. First Performance: July 7, 1996, Prague. Czech Radio Symphony, Vladimir Valek, Conductor. Daniel Koppelman and Ruth Neville, pianists.

*Diversive Elements for Tuba, Euphonium and piano.* Unpublished. First Performance: Pending.

*Waking Angels* (chamber winds and percussion) Pub: C. Alan Publications, 1997. First Performance: Feb. 26, 1997, Athens, Georgia. College Band Directors National Association convention. The University of Georgia Symphonic Band, H. Dwight Satterwhite, conductor.

- (1996) *Quintessence* (brass quintet, solo percussionist, and band) Pub: C. Alan Publications, 1997. First Performance: Feb. 12, 1997, Normal, Illinois. Illinois State University Brass Quintet; D. Collier, percussion, Illinois State University Wind Symphony, Stephen Steele, conductor.
- 1997 *Concertino for Four Percussion and Wind Ensemble* Pub: C. Alan Publications, 1997. First Performance: April 17, 1997, Stillwater, Oklahoma. Oklahoma State University Wind Ensemble, Joseph Missal, conductor.
- A Light Unto the Darkness* (band) Pub: C. Alan Publications, 1998. First Performance: April 14, 1998, Mt. Pleasant, Michigan. Warriner Auditorium, Central Michigan University. Mt. Pleasant High School Band, Roger Sampson, conductor.
- Sub-Saharan Rhythm* (band-grade 3) Pub: C. Alan Publications, 1998. First Performance: March 19, 1998, Traverse City, Michigan. Traverse City East Junior High School Symphonic Band, Peter Deneen, conductor.
- 1998 *A Crescent Still Abides* (*Adagio* for winds and percussion) Pub: C. Alan Publications, 1998. First Performance: May 1, 1998, Hempstead, N.Y. Hofstra University Symphonic Band, Peter Loel Boonshaft, conductor.
- Dance of Redemption* (solo marimba) Pub: C. Alan Publications, 1998. First Performance: May 2, 1998, Central Michigan University, Mt. Pleasant, Michigan. Jeffrey A. White, marimba.
- Galactic Empires* (band) Pub: C. Alan Publications, 1998. First Performance: Mar. 15, 1998, Indianapolis, Indiana. Bands of America™ National Concert Band Festival. Honor Band of America, Gary Green, conductor.
- Gate to Heaven* (*concertante* for solo Marimba and Percussion Ensemble) Pub: C. Alan Publications, 1998. First Performance: Nov. 5, 1998, Orlando, Florida. Percussive Arts Society International Convention. University of North Carolina Percussion Ensemble, Cort McClaren, conductor. N. Daugherty, marimba.



**1999** *When Speaks the Signal-Trumpet Tone* (concerto for trumpet and orchestral winds) Pub: C. Alan Publications, 1999. First Performance: March 30, 1999, Athens, Georgia. University of Georgia Wind Ensemble, H. Dwight Satterwhite, conductor. Fred Mills, Trumpet.

*New Century Dawn* (band) Pub: C. Alan Publications, 1999.  
First Performance: July 6, 1999, San Luis Obispo, California. World Association of Symphonic Bands and Ensembles Conference.  
Oklahoma State University Wind Ensemble, Joseph Missal, conductor.

*Be Thou My Vision* (band) Pub: C. Alan Publications, 1999.  
First Performance: Oct 26, 1999, Bloomington, Indiana. Indiana University Wind Ensemble, Ray Cramer, conductor.

*Internal Combustion* (band) - Pub: C. Alan Publications, 1999.  
First Performance: Dec. 1 1999, Rochester N.Y., Eastman Theater, Eastman School of Music. New York State School Music Association All-State Symphonic Band, Jerry Junkin, conductor.

**2000** *Forward Motion* (orchestra) Pub: C. Alan Publications, 2000.  
First Performance: Feb. 5, 2000, Midland Symphony Orchestra, Carleton Woods, conductor. Dow Performing Arts Center, Midland, MI

*And Can It Be?-Elegy for Columbine* (band) Pub: C. Alan Publications, 2000. First Performance: Feb 20, 2000, Fresno. California Band Directors Association Conference. California All-State Band, H. Robert Reynolds, conductor.

*From This Time Forth* (orchestra, SATB choir, organ) Unpublished.  
First Performance: March 5, 2000, DeVoss Hall, Grand Rapids, Michigan. Hope College Orchestra & Choirs, Brad Richmond (choir) and Steven Ward (Orch.), conductors.

#### **Works In progress:**

*Symphony No. 2* (4 movements) (band)  
For The University of Georgia Wind Symphony, Dwight Satterwhite, conductor. On the topic, "coming home."  
Projected completion: Fall 2000.

*Concerto for Wind Ensemble (3 Movements) (band)*  
For The University of Southern Illinois at Edwardsville, John Bell,  
conductor. Projected completion: Fall 2000.

**Commissions Pending:**

Commission for Apple Valley HS Wind Ensemble, Apple Valley,  
Minnesota. Projected completion: Spring 2001.

Commission for Illinois State University, Steve Steel, Director of  
Bands. Projected completion: Fall 2001.

Commission for The Florida Bandmasters Association.  
On the topic of the Seminole Nation.  
Projected completion: Winter 2002.

Commission for The University of Miami, Gary Green, Director of  
Bands; Maggie Donahue, Prof. of Clarinet.  
Work for clarinet and band.  
Projected Completion: Spring 2002.