

THESIS

A CONDUCTOR'S ANALYSIS:

JOHN MACKEY'S *WINE-DARK SEA: SYMPHONY FOR BAND*

Submitted by

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ABSTRACT

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This thesis provides a study of the composer John Mackey and his music. In the last twelve years, Mackey has become internationally renowned and one of the most widely performed composers in the band world. Mackey has received numerous awards and honors for his musical contributions. His unique compositional style is distinguishable in his works regardless of the genre. Audiences, conductors, and performers alike continue to find enjoyment in his music due to his creative, rhythmic, and unique scoring for winds and percussion. This document includes biographical information on the composer, provides insight into his compositional style, and thoroughly analyzes the symphony for band, *Wine-Dark Sea*. *Wine-Dark Sea* was commissioned in 2014 by Jerry Junkin and the University of Texas Wind Ensemble, in celebration of the 100th anniversary of the Sarah and Ernest Butler School of Music. The symphony is a programmatic piece that tells the story of Odysseus, Homer's hero from *The Odyssey*, through three exciting and dramatic movements. Distinctive characteristics of this piece include Mackey's unique use of meter changes, extended techniques in winds and percussion, and recurring programmatic themes. *Wine-Dark Sea* is Mackey's longest work to date, one of his most challenging works for performers and conductor, and is especially captivating for the audience.

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TABLE OF CONTENTS

ABSTRACT	ii
ACKNOWLEDGEMENTS	iii
Chapter 1: Introduction	1
Rationale and Purpose	1
Collaboration Between Conductor and Composer	2
The Analysis Process	3
Chapter 2: Background of <i>Wine-Dark Sea: Symphony for Band</i>	5
John Mackey: Biographical Information	5
Mackey's Compositional Style	8
Form	9
Melody	10
Rhythm	10
Harmony	11
Orchestration	12
Compositional Process for <i>Wine-Dark Sea: Symphony for Band</i>	13
Homer's The Odyssey: A Summary of Odysseus's Journey	14
Background Information for <i>Wine-Dark Sea</i>	18
Chapter 3: A Theoretical Analysis of <i>Wine-Dark Sea: Symphony for Band</i>	20
I. Hubris	20
Introduction	20
A Section	22
Transition	23
B Section Introductory Material	24
B Section	24
A' Section	27
Interlude	27
C Section	29
D Section	32
II. Immortal Thread, So Weak	33
Introduction	34
A Section	35
B Section	37
Interlude	38
A' Section	39
C Section	41
III. The Attentions of Souls	43
Transition	43
Introduction	44
A Section	45

A' Section	46
B Section.....	48
A'' Section.....	49
Interlude.....	50
A''' Section.....	50
Chapter 4: A Rehearsal Analysis of <i>Wine-Dark Sea: Symphony for Band</i>	53
General Considerations.....	53
Percussion and Piano Considerations	54
Percussion Set Up Recommendation.....	56
Extended Technique Details	57
I. Hubris.....	60
Introduction.....	60
A Section.....	62
Transition	63
B Section.....	64
A' Section.....	67
Interlude.....	68
C Section.....	69
D Section	70
II. Immortal Thread, So Weak	71
Introduction.....	71
A Section.....	72
B Section.....	73
Interlude.....	74
A' Section.....	75
C Section.....	77
III. The Attentions of Souls.....	78
Transition	78
Introduction.....	79
A Section.....	81
A' Section.....	83
B Section.....	84
A'' Section.....	87
Interlude.....	88
A''' Section.....	89
Conclusion	90
Bibliography	92
Appendices	
A. Musical Example Copyright Permissions.....	94
B. <i>Wine-Dark Sea: Symphony for Band</i> , Program Note	95
C. <i>Wine-Dark Sea: Symphony for Band</i> , Form Chart	97
D. <i>Wine-Dark Sea: Symphony for Band</i> , Phrase Chart	106
E. Published Compositions by John Mackey.....	109

F. Author's Biography	118
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Chapter 1: Introduction

Rationale and Purpose

The primary purpose of this thesis is to provide a formal study on composer John Mackey's *Wine-Dark Sea*. In the last fifteen years, Mackey has become world renowned and one of the most widely performed composers in the band world. This thesis also provides updated biographical information on the composer since 2007, while briefly detailing his early life, educational background, and compositional style. Information was gathered through research on the composer, as well as an analysis of his first symphony for band, *Wine-Dark Sea*.

There is no published theoretical analysis of John Mackey's *Wine-Dark Sea*. The symphony was commissioned in 2014 by Jerry Junkin and the University of Texas Wind Ensemble, in celebration of the one hundredth anniversary of the Sarah and Ernest Butler School of Music.¹ The duration of *Wine-Dark Sea* is approximately thirty minutes. The piece tells the story of Homer's character Odysseus, from *The Odyssey*, through three programmatic movements: I. Hubris, II. Immortal thread, so weak, and III. The attentions of souls.² Distinctive characteristics of this piece include a unique use and combination of meter changes, extended techniques found throughout the winds and percussion, and recurring melodic themes and motifs. The analysis portion of this document presents background information on the symphony, a theoretical analysis of important elements, and details about extended techniques and effects, as well as rehearsal suggestions. The ultimate goal of the conductor's analysis is to provide insight into study of the score and preparation of an ensemble for performance of the work.

¹ John Mackey, program note to *Wine-Dark Sea, Symphony for Band*. (Cambridge, MA: Osti Music, 2014).

² Ibid.

Chapter two, “Background of *Wine-Dark Sea: Symphony for Band*” contains a biographical sketch of Mackey’s life and insight into his compositional style. Information about the symphony is detailed, as well as a brief summary of Homer’s *The Odyssey* and explanation of how the story pertains to this symphony. Chapter three, “A Theoretical Analysis of *Wine-Dark Sea: Symphony for Band*,” presents details about the musical elements in chronological order, broken down by the form, harmony, melody, rhythm, and orchestration. Chapter four, “A Rehearsal Analysis of *Wine-Dark Sea: Symphony for Band*” provides first-hand insight based on the rehearsal process experienced while conducting this work with the Colorado State University Wind Symphony. Technical, rhythmic, and harmonic issues are presented, with proposed solutions to assist both conductor and ensemble in preparing for a successful performance of the symphony.

Collaboration Between Conductor and Composer

Bringing a piece of music to life requires a composer, proper preparation by a conductor, an informed ensemble, and a receptive audience. “The most important relationships in a conductor’s musical life are with the people they conduct and with the composers whose music they are re-creating,” says Mallory Thompson, Director of Bands at Northwestern University.³ It is the conductor’s responsibility to bring out the composer’s intent, and collaborating with a composer can ensure proper details are executed in the rehearsal process. Many times when preparing an ensemble, questions may arise related to interpretation, balance, percussion timbres, and at times, errata. Open communication and collaboration with a composer leads to an

³ Mallory Thompson, foreword to *Composers on Composing for Band*, Vol. 1, ed. by Mark Camphouse (Chicago: GIA Publications, Inc., 2002), x.

authentic and successful experience for the ensemble, conductor, composer, and audience.

Composer Quincy Hilliard states,

Once the conductor understands how the piece is constructed, he or she becomes a quasi-sound engineer, responsible for adjusting balance, intonation, and blend to produce the correct colors. The conductor becomes the interpreter, recreating the composer's feelings. The passion of music comes from understanding the composition, enjoying it, and getting the players to reproduce those feelings so that the audience has an emotional, aesthetic experience.⁴

In a foreword to volume three of Mark Camphouse's *Composers on Composing for Band*,

Anthony Maiello, Professor Emeritus from George Mason University writes,

As a conductor, my first step in learning any new score is literally to get inside the composer's head. It is crucial to try to understand a composer's thought process - how he or she creates the material, works on it, and develops it and what the final outcome is when the piece is completed... The conductor's ultimate goal is to bring the printed page to life and give it meaning in a way works could never begin to achieve.⁵

The Analysis Process

The first step in a conductor's analysis is often a formal theoretical study of the piece, which includes assessing information on form, melody, harmony, rhythm, texture, and orchestration. Analyzing a piece in this manner allows the conductor to better understand the composer's style, intent, and is a tool used to become more familiar with the piece to better prepare and rehearse an ensemble. Studying the form helps with structuring rehearsals. Pacing big moments based on the harmonic structure helps ensure an ensemble has an expressive

⁴ Quincy C. Hilliard, in *Composers on Composing for Band*, Vol. 3, ed. by Mark Camphouse (Chicago: GIA Publications, Inc., 2007), 100.

⁵ Anthony Maiello, foreword to *Composers on Composing for Band*, Vol. 3, ed. by Mark Camphouse (Chicago: GIA Publications, Inc., 2007), xi.

performance. Understanding motifs, melodies, harmonies, and rhythm allows a conductor to balance an ensemble accordingly, and bring a piece to life in the way the composer intended.

Music theorist Edward Cone states, “We must decide what is important and make that as clear as possible... Every valid interpretation represents not an approximation of some ideal, but a choice; which aspects of the piece are to be made explicit?”⁶ Providing a theoretical analysis may assist other conductors interpreting the piece. Analyzing musical structure in order to prepare a performance is considered a sub-discipline within music theory, which validates the need for an elemental analysis by a conductor.⁷ “An analysis that ultimately guides performance is distilled: it is selective determination along inferred lines of structure that are a basis for the reasoned, reasonable unity to which the analytical enquiry ideally leads, and which in turn is expressed in an illuminating performance,” says music theorist Nicholas Cook.⁸

This thesis provides substantial information on Mackey’s *Wine-Dark Sea* that will enhance the rehearsal process and a final performance that is genuine. Each section of this thesis, including the biographical information, compositional voice of the composer, background story line of the symphony, and theoretical analysis, will assist conductors to create an informed performance.

⁶ Edward Cone, *Musical Form and Musical Performance* (New York: Norton, 1968), 34.

⁷ Nicholas Cook, *Analyzing Performance and Performing Analysis, Rethinking Music* (Oxford:University Press, 2001), 239.

⁸ *Ibid.*, 248.

Chapter 2: Background of *Wine-Dark Sea: Symphony for Band*

John Mackey: Biographical Information

American composer John Mackey was born on October 1, 1973 in New Philadelphia, Ohio. Mackey was raised in a musical family; his father was a professional naval musician, his mother was a flautist, and his grandfather was a symphony musician. Despite a musical upbringing, Mackey was never formally trained on any instrument. His parents provided piano lessons to his sister, who had an aversion to the instrument. Because of this, Mackey's parents were discouraged from pushing music on their son. However, at the age of nine, Mackey's grandfather showed him a music notation software called *Music Construction Set*. Mackey fell in love with inputting scores into the software and hearing the music played back, and was soon transcribing Dvorak and Bach, and even composing his own music. One of his mother's friends held a doctoral degree in music and would sometimes give him lessons in composition.⁹ In high school, Mackey did not participate in any of the instrumental or vocal music programs, but was enrolled in a beginning music theory class, the only formal secondary school music training he received. During this time he wrote several compositions for his school, ultimately submitting one of the pieces as a college audition.¹⁰

When deciding on college, Mackey was passionate about pursuing composition, despite being advised that no music school would accept someone who does not play an instrument. He applied and was accepted into the Cleveland Institute of Music, where he studied with Donald

⁹ Brendan Lyons, "John Mackey's Unusual Path to Composing Success." Cued-In, The JW Pepper Blog. March 6, 2019.

¹⁰ Rebecca Phillips, "John Mackey: The Composer, His Compositional Style and a Conductor's Analysis of *Redline Tango* and *Turbine*" (DMA Dissertation, Louisiana State University, 2007), 4-5.

Erb and he received his undergraduate degree in music composition in the spring of 1995. During his undergraduate studies, he worked as a concert usher for the Cleveland Orchestra. In 1993, the Cleveland youth orchestra hosted their annual composition competition, for which Mackey submitted his piece *Do Not Go Gentle Into That Good Night*. He was selected as the winner. Composer John Corigliano was a guest lecturer at the Cleveland Orchestra in 1994, and Mackey was inspired to study with him. Mackey sent several of his compositions to Corigliano, and began his masters degree in composition at Juilliard in 1995. Mackey graduated with his Master of Music degree in composition in the spring of 1997. While at Juilliard, Mackey wrote several works through participation in the campus's Composers and Choreographers Workshop, including *Strange Humors*, one of his most famous works today, originally scored for chamber and dance ensemble.¹¹

After completing his masters degree, Mackey continued to live in New York, working several part-time jobs and writing for dance companies to help further his composition career. During his eight years in New York, he had several commissioned dance works orchestrated for chamber ensembles. He attended his first College Band Directors National Association (CBDNA) conference, where he was impressed by the levels of musicality a band could achieve. At the conference, he handed out CDs with examples of his work to several directors, and received a commission from Scott Stuart of Emory University to transform his orchestral piece *Redline Tango* into a band work. The piece was premiered at the 2004 Southern CBDNA convention, and within a year Mackey was a nationally known composer.¹² In 2005, Mackey

¹¹ Ibid., 5-9.

¹² Ibid., 11-18; Brendan Lyons, "John Mackey's Unusual Path to Composing Success."

resigned from his office job and moved to Los Angeles, California, where he began to solely focus on his compositional career. In the next few years, he was commissioned by several university ensembles to write *Sasparilla*, *Turbine*, and *Strange Humors* (re-orchestrated for wind ensemble).

In 2008, Mackey moved to Austin, Texas, to be closer to the bands and ensembles that were performing his music, and to be near the groups commissioning his works and providing a majority of his income. During his three years there, he made connections with the Dallas Dance Theater and the Dallas Wind Symphony, and produced a number of successful compositions; Mackey composed two concertos (*Harvest: Concerto for Trombone* and *Drum Music for Solo Percussion and Wind Ensemble*) and several band pieces (*Xerxes*, *Foundry*, *Aurora Awakes*, *Asphalt Cocktail*, and *Hymn to a Blue Hour*) ranging in levels of difficulty.¹³

In March of 2011, Mackey moved to Cambridge, Massachusetts so his wife, Abby, could attend graduate school. In the following years, Mackey continued to be a sought after composer and clinician. His music has now reached concert halls and marching band fields across the nation, and even different countries.¹⁴

Mackey has received numerous grants and awards for his compositions through several organizations such as the American Society of Composers Authors and Publishers (ASCAP) and the American Music Center.¹⁵ The wind version of *Redline Tango* won the 2004 Walter Beeler Memorial Composition Prize and the 2005 ABA Ostwald Award from the American Bandmasters

¹³ Joseph Raymond Cernuto, "Analytical, Interpretative, and Performance Guides for Conductors and Soloists to John Mackey's *Harvest: Concerto for Trombone*, *Drum Music: Concerto for Percussion*, and *Antique Violines, Concert for Trumpet*," (DMA Dissertation, University of Iowa, 2018), 20.

¹⁴ Ibid.

¹⁵ "John Mackey," Wind Repertory Project. https://www.windrep.org/John_Mackey.

Association, making Mackey the youngest composer to receive the honor.¹⁶ In 2009, his piece *Aurora Awakes* won both the American Bandmasters Association's Ostwald Award, and the National Band Association's William D. Revelli Composition Contest. In 2014, he was invited to join the American Bandmasters Association, and was inducted in 2015. *Wine-Dark Sea* was the 2015 recipient of First Prize in the William D. Revelli Composition Contest, sponsored by the National Band Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters.¹⁷ John Mackey currently resides in San Francisco, California.

Mackey's Compositional Style

Mackey's compositional voice has been heavily influenced by his composition teachers, John Corigliano and Donald Erb, as well as collaboration and interaction with some of the band world's leading conductors such as Jerry Junkin and Richard Clary. The following quote gives insight into Mackey's compositional process. He says,

I learned from John Corigliano in graduate school that if you're a composer, you should think like an architect. If you're an architect and you are going to make a building, you don't start by picking out a really cool lamp. What you do is you ask, 'What's the purpose of this building? How big does it need to be? What's it made of?' and then you make the building. The last thing you do is pick out the furniture. The notes are the furniture.¹⁸

¹⁶ Ibid.

¹⁷ John Mackey, "Bio," Osti Music - Bio. <http://www.ostimusic.com/Bio.php>.

¹⁸ Lyons, quote from interview with John Mackey in JW Pepper's Cued-In article, March 6, 2019.

Form

Mackey's first priority is form. In his earlier compositions, traditional ternary and binary forms are most common. At the beginning of his career, he was frequently writing music to accompany dance choreography, which dictated the structure of a piece. As his compositional career progressed, Mackey's music continued to have straight forward formal design, usually of a programmatic manner. *Frozen Cathedral*, for example, has a simple form, using musical elements (like antiphonal percussion, extended percussion techniques, extreme dynamics and tessitura) to depict the imagery of a frozen cathedral. *Foundry*, written to sound like people working in a metal casting factory, uses "found" percussion instruments intended to be hit with a hammer. One of the pieces that helped launch Mackey's compositional career, *Turbine*, has a large, two-part formal structure. In an interview with Rebecca Phillips regarding this piece, Mackey stated, "I know the structure within the parts, but I did not concern myself with basing structure on the return of material. The more important emphasis for me in composing this work was shape and pacing."¹⁹ While Mackey's compositions are simple in formal structure, they also maintain good pacing in terms of dynamics, phrasing, and melodic development.²⁰ Mackey says, "problems arise if the music can't breathe and there's no real structural development."²¹ The driving force behind his formal structure relates to the story of the music. In an interview regarding how he is inspired to write, Mackey says, "it's hard to come up with a new idea for each piece. That's really the hardest part of writing something—it's not picking the notes, but

¹⁹ Rebecca Phillips, "John Mackey," 32.

²⁰ Ibid.

²¹ Joe Allison, "Awareness is Key, an Interview with John Mackey," *School Band and Orchestra Journal*, August 2010. <https://sbomagazine.com/archive-articles/2314-53awareness-is-key-an-interview-with-composer-john-mackey.html>.

deciding ahead of time what the reason is for the piece to exist at all. It takes a long time to figure out those things.”²²

Melody

Mackey’s melodies often serve as the final touches on his compositions. His themes are engaging, memorable, tonal, and evoke an emotional response in players and listeners that fits the composition well. Mackey typically first presents a melody in a solo or soli setting. For example, the main themes found throughout *Wine-Dark Sea* are first heard in the horn section and the solo clarinet. In *Sheltering Sky*, the main theme is stated in the solo alto saxophone, oboe, and clarinet. In *Aurora Awakes*, the first theme is presented in the clarinet. Throughout a piece, Mackey’s melodies are stated in a fuller orchestration, and tend to recapitulate at the end of a piece. Recurring motifs usually complement the melodic idea of a piece.

Rhythm

Rhythm is a defining factor of Mackey’s compositional style. After formal consideration, his priority is rhythmic structure. His publishing company is called “Osti Music,” short for “ostinati.” An ostinato is a repetitive rhythm or musical phrase, a musical element prominently found in almost every one of Mackey’s pieces. Pulse is also a strong characteristic of Mackey’s music. “I have been accused of ‘higher-faster-louder’ in some of my concert music. I have pieces where I try to do it intentionally—that really do not get a breath. The entire point of *Asphalt*

²² Erin Fortune, “Q&A with John Mackey,” Music for All blog, January 30, 2014. <https://www.musicforall.org/blog/stories/q-a-with-john-mackey>.

Cocktail is not to stop. The whole point of that is that it's an onslaught, in your face for five and a half minutes."²³

Mackey is very exact about tempo markings in his faster music. "I am often accused of writing music that is purely visceral. That's my personality—I like loud and fast!"²⁴ Meter changes are also a common feature of Mackey's pieces, with pulse remaining constant throughout. *Undertow*, *Wine-Dark Sea*, and *Strange Humors* are just several examples of pieces that have frequent meter changes without tempo being altered. Throughout the meter changes, an ostinato is typically found in the low winds or percussion section that acts as a driving force throughout the work.

Harmony

"A piece that's just loud or just quiet is not all that exciting. It's having that push and pull of dynamics and harmony that's fun."²⁵ Mackey's harmonic language has developed over the years to include more color, clusters, and chromatic tension. His harmonic language can be analyzed in a traditional manner, but many times cluster chords or added tones enhance the timbre of his compositional voice. Mackey is a tonal composer, but tends to add non-chord tones to his music. It seems that he treats harmony as an additional color in his works, as he often adds extra scale degrees within traditional triadic chords. He may combine major and minor quality triads to create a clashing feel, or may add the second scale degree in an unpredictable manner. For example, the final chord in *Sheltering Sky* contains the second scale degree, stated only in the

²³ Joe Allison, "Awareness is Key."

²⁴ Ibid.

²⁵ Ibid.

first trumpet, blended in with what otherwise would be a tonic Eb major chord. Mackey also uses anticipatory tones to help modulate to different tonalities, seen frequently in the second movement of *Wine-Dark Sea*. Harmonic tension is a compositional device found throughout his works.

Orchestration

Mackey's music manipulates extremes in orchestration. A piece can either feature full instrumentation, or manifest as thin and chamber-like. Mackey says, "when I approach my composition, I listen and decide if a section should be thick or thin, and change the orchestration accordingly."²⁶ Similar to his approach to harmony and form, the color Mackey wants to achieve typically inspires the orchestration of a work. He says, "the colors you can accomplish with a mixture of instruments are what make a large ensemble so exciting. Vibraphone is a great sound, but bowed vibraphone in unison with low-register flute is an INCREDIBLE sound."²⁷ One of the first steps Mackey takes when writing a piece is to figure out the instrumentation or scoring before he formally begins composing, which greatly influences the overall sound of the piece.²⁸ Dynamics also affect Mackey's decision making when it comes to orchestration. He says, "I like loud and fast, but that only works if it's not all loud and fast! It's contrast that makes the 'louds' seem louder. When people hear *Turbine*, they think it's the loudest thing they've ever heard. But the fact is that it's nine minutes long, and six minutes of it is really very quiet. You think it's

²⁶ Rebecca Phillips, "John Mackey," 37.

²⁷ Erin Fortune, "Q&A with John Mackey."

²⁸ Ibid.

crazy loud because it had gotten quiet. If there isn't enough contrast, then it just become fatiguing.”²⁹

Compositional Process for Wine-Dark Sea: Symphony for Band

Mackey attributes his musical titles to collaboration with his wife, Abby. A typical process is for him to compose, and after she hears it, she helps him name the piece. In the program note to *Wine-Dark Sea* Mackey writes, “sometimes she’ll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I’ve learned that the earlier she is involved in the process, the better the piece turns out.”³⁰ When writing *Wine-Dark Sea*, he sought her counsel before ever composing a note. Tasked with composing a piece of great magnitude, Abby suggested choosing something programmatic and letting the story determine the structure. Mackey says, “since this story needed to be big (epic, even), I’d use the original truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*. The full *Odyssey*, it turned out, was too large, so Abby picked some of the ‘greatest hits’ from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music.”³¹

²⁹ Joe Allison, “Awareness is Key.”

³⁰ John Mackey, program note to *Wine-Dark Sea, Symphony for Band*, (Cambridge, MA: Osti Music Inc, 2014).

³¹ Ibid.

Homer's The Odyssey: A Summary of Odysseus's Journey

Homer (approximately 750 BC) was an ancient Greek poet author who most famously wrote two epic poems, *The Iliad* and *The Odyssey*. The poems are considered some of the greatest in western literature. Homer, from Ionia, Greece, is considered the first poet in western culture and is a pillar of ancient Greek culture and reference for the Greek gods. Homer's work has withstood the test of time. He was studied as part of ancient Greek education, and the legends within his work influenced Hellenistic culture, Roman culture, and many others. Homer's lasting legacy is that his works are still studied to this day.³²

The Odyssey, considered a sequel to *The Iliad*, takes place after the Trojan War and was written in the eighth century BC. It tells the story of the Greek hero and king, Odysseus (also named Ulysses in Roman myths), and his ten year long journey traveling from the Trojan War back to his home to Ithaca, to be with his wife (Penelope) and son (Telemachus). Throughout the poem, Odysseus encounters countless trials and challenges. He is aided by Athena (his goddess protector), and challenged by the god of the sea, Poseidon. Poseidon is the father of the Cyclops Polyphemus, whom Odysseus killed in a previous battle. Despite the challenges and hurdles along the journey, Odysseus never loses the desire to return to his family home in Ithaca.³³ While Odysseus is gone, his wife is approached by hundreds of suitors who wish to be king, all trying to convince her that Odysseus is dead and she should remarry. Penelope resists the suitors, remaining loyal to Odysseus, convinced he will return. Athena

³² James Lloyd, "Homer," in *Ancient History Encyclopedia* (June 19 2013). <https://www.ancient.eu/homer/>.

³³ Mark Cartwright, "The Odyssey," in *Ancient History Encyclopedia* (December 2013), <https://www.ancient.eu/Odyssey/>.

encourages Telemachus to leave Ithaca and search for his father before more trouble stirs at home.³⁴

Meanwhile, Odysseus feels invincible and is traveling the seas with twelve ships and his crew. Throughout the adventure, they battle several storms, and encounter several detours when blown off course. The soldiers face the witch-goddess Circe, who turns half of the men into swine after they feed on her island. Odysseus is resistant to her dark magic, thanks to counsel from Hermes, a messenger of the gods. After remaining on Circe's island for a year, Odysseus and his crew again set sail. Despite warnings from Circe about the troubles that lie ahead, Odysseus leads his crew through the land of Sirens (creatures that are half-woman and half-bird). On the way, he and his starving men take the cattle from the sun god Helios for food. Odysseus and his crew are punished by Zeus (the king of all gods and men) at the request of Helios. Zeus curses Odysseus and his men with a vicious storm, resulting in shipwreck. All crew members perish except for Odysseus.³⁵

Odysseus washes up on shore of the nymph Kalypso's island, where he stays for seven years in captivity under her spell, by the command of Zeus. Zeus is eventually convinced by Athena to break the spell of Kalypso and free Odysseus, but the soldier has no way to return home because his ship is wrecked. Kalypso weaves a sail made out of a tapestry, dedicated to her love of Odysseus that she has sewn throughout his stay on her island, and presents him with a ship. Kalypso is heartbroken at his departure.³⁶

³⁴ James Lloyd, "The Odyssey - Homer's Epic Poem Summary," Ancient Literature, November 14, 2019, https://www.ancient-literature.com/greece_homer_odyssey.html.

³⁵ Ibid.

³⁶ Mark Cartwright, "The Odyssey."

Odysseus, no longer under the spell, remembers his wife and son. He sets sail for the edge of the world, to make a sacrifice and an apology to the gods he has angered. Poseidon, seeking revenge against Odysseus for killing his son, makes the journey a dangerous and difficult feat. Odysseus faces the underworld and all its horror. There, Odysseus summons, via a sacrifice to the dead, a prophet from the underworld (Tiresias) to request assistance. Tiresias advises him on the remainder of his journey and guides Odysseus the way to Ithaca. At last Odysseus reaches home, but is advised to be in disguise by Athena in order to successfully fight off Penelope's suitors. Telemachus and Odysseus are reunited and devise a plan to run out the suitors and take back his rightful place as king. During a competition of suitors, Odysseus's identity is revealed. He strikes down each suitor with his bow and arrow. At last, Odysseus and Penelope are reunited and peace is brought back to Ithaca.³⁷

Following is an excerpt from the program note to *Wine-Dark Sea*, which tells the truncated version of Odysseus's tale as told by Abby Mackey's compositional inspiration:

After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

³⁷ Ibid.

But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, so weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has give him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The attentions of souls

But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night. When Odysseus cuts the throats of the sacrificed animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping. Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.

Figure 2.1: Program Note Excerpt for Wine-Dark Sea

Background Information for Wine-Dark Sea

Wine-Dark Sea: Symphony for Band was commissioned in 2014 by Professor Jerry Junkin, Director of Bands at the University of Texas at Austin. The commission (for a piece lasting approximately thirty minutes) commemorated the one-hundredth anniversary of the Sarah and Ernest Butler School of Music. Movement one, “Hubris,” is eleven minutes; movement two, “Immortal thread, so weak,” is twelve minutes; and movement three, “The attentions of souls,” is nine minutes, making the symphony approximately thirty two minutes long.

The symphony’s world premiere took place on February 13, 2014, at the Texas Music Educators Association convention, with the University of Texas Wind Ensemble, conducted by Jerry Junkin. Mackey writes that *Wine-Dark Sea* is “dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, ‘Immortal thread, so weak’ telling of Kalypso’s broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.”³⁸ There is no printed errata for the work at this time. *Wine-Dark Sea* was published in 2014 and is distributed by the composer’s company, Osti Music. In 2015, Mackey was the co-awarded the National Band Association’s William D. Revelli Memorial Band Composition Contest for *Wine-Dark Sea*. The symphony has also been considered of distinctive musical merit by WASBE (World Association of Symphonic Bands and Ensembles).³⁹ The following table provides the instrumentation of the symphony.⁴⁰

³⁸ John Mackey, program note to *Wine-Dark Sea*.

³⁹ Wind Repertory Project, *Wine-Dark Sea*, John Mackey. 2019. https://www.windrep.org/Wine-Dark_Sea.

⁴⁰ John Mackey, program note to *Wine-Dark Sea*; John Mackey, List of Wind Ensemble Works, Osti Music: <http://www.ostimusic.com/WindWorks.php>.

Piccolo	Contrabass Clarinet (Bb)	Bass Trombone
4 Flutes	Soprano Saxophone	Euphonium
2 Oboes (2nd doubles on English Horn)	Alto Saxophone	Tuba
2 Bassoons	Tenor Saxophone	Double Bass
Contrabassoon	Baritone Saxophone	Piano
Eb Clarinet	4 Trumpets in C	Harp
4 Bb Clarinets	4 French Horns	7 Percussionists
2 Bass Clarinets	3 Tenor Trombones	

Figure 2.2: Instrumentation for *Wine-Dark Sea*

Chapter 3: A Theoretical Analysis of *Wine-Dark Sea: Symphony for Band*

I. Hubris

The first movement of Mackey’s symphony begins with an introduction (mm. 1-19) and is followed by six additional sections. Figure 3.1 shows an overview of the form of movement one.⁴¹

Form	Measures
Introduction	1 - 19
A Section	19 - 59
Transition	60 - 63
B Section Introductory Material	64 - 80
B Section	81 - 154
A’ Section	155 - 168
Interluding Material	169 - 204
C Section	205 - 235
D Section	236 - 281

Figure 3.1: Movement One, *Wine-Dark Sea* Form Chart

Introduction

Theme one, which for the purpose of this analysis will be called “Odysseus’s Theme,” is the opening melodic statement to *Wine-Dark Sea* and remains a recurring theme throughout the symphony (example 1.1, mm.1-10).⁴²

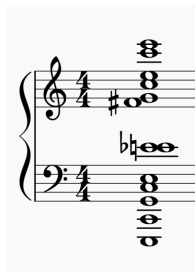
⁴¹ See Appendix C for a more extensive form chart.

⁴² In this document, names of themes, motifs, and ostinati are assigned by the author for narrative purpose. Interpretation of programmatic elements are solely those of the author, unless specified.



Ex. 1.1: mm.1-10, *Wine-Dark Sea: Movement I. Hubris*

The theme is written to be played by the French horns, with a tonal center of C. Mackey’s use of the French horn to first establish the melody represents the triumphal character for the hero of this story. He instructs the players to perform “epic, Mahlerian.” Interjections from the trombones and trumpets act as dissonant responses to the melody. Measures 2 and 4 outline a C major and C minor triad with semitones clashing on the mediant. The theme concludes, outlining a C major triad (m. 9), with an echo from the trumpets and oboe (m. 10) outlining a C diminished triad. Measure 11 contains a cluster chord with every tone present except C#, D, G#, and B (example 1.2). Mackey’s use of cluster chords may foreshadow and represent the conflict in this programmatic symphony.



Ex. 1.2: m. 11, *Wine-Dark Sea: Movement I. Hubris*

The cluster dynamic is *fff*, concluding with percussion eighth-note exclamations at measure 12. A consequent of theme one is extended measures 12-15. A new *fff* cluster chord is written in

measure 18, containing pitches Eb, Gb, G, and Bb (example 1.3). This creates an ambiguous Eb tonality, as the chord is both major and minor, but successfully sets up an Eb tonality for the A section of the piece.



Ex. 1.3: m. 18, *Wine-Dark Sea: Movement I. Hubris*

A Section

A forte snare solo begins at measure 19, creating a triumphant, march-like feel to the A section. The solo helps establish rhythmic pulse throughout the ensemble, and continues until measure 64 (rehearsal letter E). Measures 24-27 contain isolated staccato interjections in the low winds that outline a perfect-fifth interval with pitches Eb and Bb. Mackey instructs “all staccato notes throughout must be VERY short and crisp.”⁴³ These interjections act as an ostinato that supports the melodic content both rhythmically and harmonically. Measure 26 contains a trombone “rip” and the perfect-fifth interval moves up a minor third, now stated on concert pitches Gb and Db. At measure 28 (rehearsal letter C), Odysseus’s Theme is stated in trumpets 1 and 2, trombones 1 and 2, and is later joined at measure 33 by Eb clarinet. Measure 29 contains a response similar to measure 10, stated in horns 1 and 2, tenor and alto saxophone, English horn, and oboe. These consequent responses to the theme recur throughout the symphony. Measure 34 contains the first slurred passage thus far in the piece, which descends chromatically and is stated

⁴³ Mackey, *Wine-Dark Sea*, 4.

in bassoon, contrabassoon, baritone saxophone, trombones 3 and 4, tuba, and double bass (example 1.4).



Ex. 1.4: mm. 34-36, *Wine-Dark Sea: Movement I. Hubris*

Odysseus's Theme's consequent is stated in measures 38-40 in horns 1 and 2, trumpets 1 and 2, and trombones 1 and 2. At rehearsal letter D, Odysseus's Theme is stated again, up a perfect-fifth to Ab, now at a fuller dynamic and supported by high tessitura sixteenth-note runs and responses in the upper woodwinds and xylophone (example 1.5).



Ex. 1.5: m. 45, *Wine-Dark Sea: Movement I. Hubris*

Performers are instructed to play the theme “brash and vulgar,” at a dynamic of fortissimo. The theme consequent is stated in measures 54-56.

Transition

Four measures of transitioning material is found in measures 60-63. The tempo doubles from ninety beats-per-minute to one-hundred-eighty beats-per-minute. Isolated quarter-note interjections occur in the low winds, outlining concert pitches Eb, A, and Db. Measure 63

contains a crescendoing chromatic scale that acts as both a tempo and tonal modulation into the introductory B section of the movement (example 1.6).



Ex. 1.6: m. 63, *Wine-Dark Sea: Movement I. Hubris*

B Section Introductory Material

Measures 64-80 contain B section introductory material, beginning on a fortissimo open fifth on concert pitches G and D, establishing a tonal center of G. A chromatic rhythmic motif is stated in the low reeds and piano that continues to be developed throughout the section, eventually becoming the “Journey Ostinato” that permeates the B section. Percussion adds to the driving and heavy feeling of this section. The hi-hat is a newly added timbre that assists with tempo maintenance for the ensemble. Measure 80 contains a crescendoing chromatic scale leading into the B section. Throughout this introductory section, no melodic material is found but rhythmic motifs and quick meter changes set the tone for the uneasy section ahead.

B Section

The B section (mm. 81-154) centers around an Eb tonal center and is an aggressive, strong section of this movement. This section of the movement may represent the rough seas Odysseus and his crew encounter as they travel from port to port. Measures 81-84 establish the

Journey Ostinato present throughout the B section, stated in the low reeds and piano (example 1.7).



Ex. 1.7: mm. 81-84, *Wine-Dark Sea: Movement I. Hubris*

An irregular time signature pattern is also established; each measure begins with a 3/8 followed by 4/4 or 3/4. This 3/8 lilt may represent the unsettling tides and turns of the sea. The meter changes almost every measure throughout the B section, which can be unpredictable to a listener, just as the ocean is that Odysseus and his crew are sailing at this point in the story. There is one theme in the B section, the “Adventure Theme”, which is overall in the shape of an antecedent and consequence. The first half of the theme is presented in measures 85-104, passed between different instruments in unison octaves. Measures 85-88, phrase one of this section, contain dynamic swells in the oboe, English horn, trumpet, and French horn, which is laid over the continuing ostinato figure. Measures 89-95, phrase two, contains vertical eighth-note passages in the flute, clarinet, French horn, trumpet, trombone, and euphonium (example 1.8).

Ex. 1.8: mm. 89-95, *Wine-Dark Sea: Movement I. Hubris*

Measures 96-104, phrase three, continue with more vertical eighth-note passages layered over the ostinato, with ornamentation and thirty-second-note scale-like patterns. The second thematic material is featured in measures 105-138. In measures 105-118, the theme is presented in trumpet, French horn, and euphonium. Upper woodwinds and trombones respond to this theme with ascending scale-like embellishments. The full ensemble crescendos in measures 116-118, in a transitional passage, leading into the next phrase of the second thematic material, which is a more ruckus statement of the previous phrase. The underlying ostinato changes in this section and longer duration notes are found, which adds to the overall feeling of a stronger statement of the thematic material. Measures 129-138 contain the same thematic content as the prior two phrases, now stated in a more transparent texture, with upper woodwind voices and softer dynamics, as well as a less intricate hi-hat part. Eighth-note motifs in the piccolo and flute add to the lighter timbre. The theme begins to fade away in measures 135-138. Measures 139-154, the final portion of this section, act as a recapitulation of the introductory B section's fragmented ostinato found at measure 64. This section serves as transition material into the next formal section of the piece. Light eighth-note passages continue to be stated in the piccolo and

flute, and the ostinato fragment from measure 64 returns. The full ensemble crescendos into rehearsal letter K, where Odysseus's Theme is restated.

A' Section

The Odysseus Theme is again stated at rehearsal letter K, in measures 155-158, with a tonal center of Ab. The snare solo march motif returns, supporting the melody stated in oboe, trumpets 1 and 2, trombones 1 and 2, and euphonium. The meter changes to 4/4, and the tempo settles back to ninety beats per minute. This section is labeled *ff* for the winds, and *fff* for several of the percussionists. This restatement of the familiar theme feels metrically stable, especially following the B section's mixed meter; however, it does not contain the theme's melodic extension previously found in this movement. The theme instead now contains a rhythmic augmentation in measures 162-163, lengthening the original theme into a longer phrase by two measures (example 1.9).



Ex. 1.9: mm.162-163, *Wine-Dark Sea: Movement I. Hubris*

Interlude

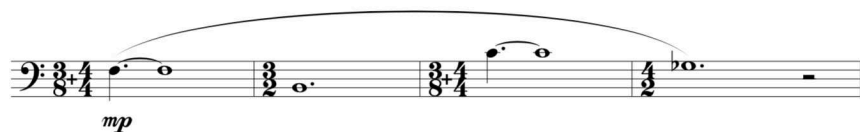
An abrupt change in both texture, orchestration, and mood happens at rehearsal letter L, which marks the beginning of interluding material (mm. 169-204). Measures 169-180 contain a syncopated harp, a marimba ostinato on a concert F, soft bass drum interjections, an ocean drum

creating the sound effect of waves washing up on a beach, and extended technique on the tam-tam (scrapes and bowing). There is no melodic content, setting an eerie and ominous tone to the interlude of this movement. Two important motifs are introduced in this section that is built upon in the C section. Beginning at measure 174, the toms and small bass drum perform the morse code sign for SOS as a rhythmic motif (example 1.10), foreshadowing that impending danger Odysseus and his crew are about to face.



Ex. 1.10: mm. 174-175, *Wine-Dark Sea: Movement I. Hubris*

The sign for morse code is three short dots, three long dots, and three short dots.⁴⁴ The “SOS Ostinato” is stated throughout the interlude, and becomes a booming cry for help in the preceding section. The second important motif is introduced as a melodic motif at measure 181, known as the “Tritone Motif.” A solo bassoon enters, moving from concert F, to concert B, to concert C, to concert Gb, outlining tritone and semi-tone movement (example 1.11).



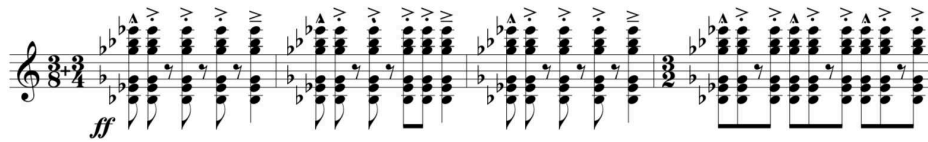
Ex. 1.11: mm. 181-184, *Wine-Dark Sea: Movement I. Hubris*

⁴⁴ “Morse Code SOS,” How to Learn Morse Code. November 28, 2017, accessed June 25, 2019. <http://learnmorsecode.info/2009/09/morse-code-sos/>.

This tritone movement (the Tritone Motif), adds to the feeling of distress and struggle, which continues to be built upon in the next section of this movement. Soft, muted trombones and bass clarinets play percussive syncopated staccato quarter-notes in measures 184 and 186, which were originally presented in the harp. At measure 187, a solo clarinet layers over percussion and low winds, playing an augmentation of the Odysseus Theme. This makes the tempo feel slow and ambiguous, though the percussion and underlying eighth-note motifs in piano and harp continue to drive the music. This is the first time the Odysseus Theme is heard in solo form. At measure 194, a solo flute joins the clarinet in a unison octave, and the theme is heard in duet form. In measure 189, oboe and English horn carry on the Tritone Motif first introduced by the bassoon at measure 181. Throughout this interluding section, the meter changes almost every measure, formulating a sense of ambiguity to the audience of time and pulse. In measure 201, the hi-hat enters and creates a sense of urgency and drive, joined by the snare at measure 203. A full ensemble crescendo begins at measure 202, and in a short three measure transition, the ensemble enters section C with the fortissimo arrival at measure 205, rehearsal letter O.

C Section

The C Section of this movement begins at measure 205. The final climactic moment concludes at measure 235 (rehearsal letter Q). The woodwind section performs a rhythmic ostinato, a variation of the SOS Ostinato found in the percussion, at *ff* on an Eb minor chord, (example 1.12), continuing until measure 212.



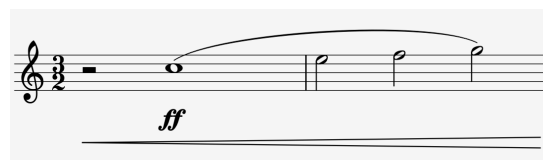
Ex. 1.12: mm. 205-208, *Wine-Dark Sea: Movement I. Hubris*

Trombones and French horns provide dissonant chords containing tritone and semitone intervals underneath the woodwind ostinato in measures 205-208, preparing the listener for the upcoming Tritone Motif found in the interluding section. At measure 209, the Tritone Motif from the interlude is presented, now in the brass section, lasting until measure 212 (example 1.13).



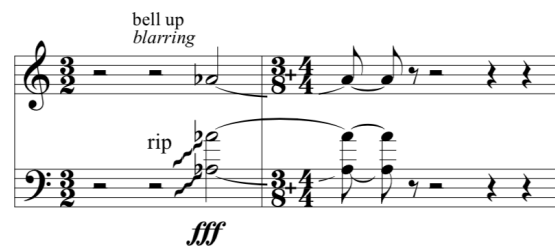
Ex. 1.13: mm. 209-212, *Wine-Dark Sea: Movement I. Hubris*

Drastic jumps in tessitura add to the tension and aggressive nature of this section, possibly representing the dangerous seas that Zeus has cast upon Odysseus and his crew. In measures 213-214, Odysseus's Theme is briefly quoted in clarinets, saxophones, French horns, and euphonium (example 1.14).



Ex. 1.14: mm.213-214, *Wine-Dark Sea: Movement I. Hubris*

At measure 215, Odysseus’s Theme is abruptly interrupted as the Tritone Motif and SOS Ostinato return at a dynamic of fortississimo (*fff*). In measure 219, an ascending chromatic scale is found in the upper woodwinds, layered over a descending trombone glissando, all at high dynamic levels, creating a frantic feeling that represents the chaos of the shipwreck at this point in the journey. Measures 220-221 contains the dissonant chord in the trombones that began this section, now stated in Eb clarinet, saxophones, and all brass instruments, pitched on concert A, E, and Bb. At rehearsal letter P, measures 223-225, a dissonant progression builds in both dynamic and tonal intensity, establishing the most climactic section of this movement. Measures 226-227 signify the ultimate moment in this movement, with a *ffff* cluster chord written in the winds (representing every tone except G), layered over a *fff* SOS Ostinato in the percussion and piano parts. Measures 227-231 contain sound effects via “blaring rips” in the trombones on A, followed by *fff* Ab “rips” in the French horns and trombones, who are instructed to perform “bells up” in measure 229 (example 1.15).



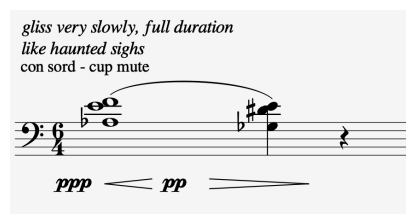
Ex. 1.15: mm. 229-230, *Wine-Dark Sea: Movement I. Hubris*

Following this climactic moment, which represents the shipwreck and ultimate loss of Odysseus’s crew, the C section begins to thin out in orchestration, dynamics, and intensity. A soft, dissonant drone of concert E and Eb are present in the flutes, layered over dissonant

marimba and vibraphone rolls containing pitches A, B, C, D, E, and G. Bass drums and brake drums continue the SOS Ostinato, until the arrival of the D section at measure 236 (rehearsal letter Q).

D Section

Section D begins in measure 236 with a stark tempo change, with quarter-note equalling fifty-six beats-per-minute. The dynamics are very soft, and thinly textured flutes, marimba, vibraphone, bass drums, and ocean drum begin this section of the movement. The dissonant flute drone (pitches Eb and E) continues to ring until measure 261, providing dark undertones. Adding to the dissonance is a continuous roll in both vibraphone and marimba lasting until measure 265. Pitches C#, D, G, and Ab are in vibraphone and pitches Bb, C, F, and Gb are in marimba. These cluster chords contain semi-tones and tritones, and make the tonal center of this section ambiguous. In measure 238, the clarinets play a cluster chord containing pitches G#, E, F, and A. At measure 240, a solo oboe begins to play fragmented quotes of Odysseus's Theme until measure 261. In measure 241, the first of many muted trombone glissandos to be played "very slowly, full duration, like haunted sighs" is heard (example 1.16).



Ex. 1.16: m. 241, *Wine-Dark Sea: Movement I. Hubris*

Each time the glissandi are heard, they move down chromatically or diatonically, adding to the denouement of the movement. These “haunted sighs” represent the spirits of the fallen crew members of Odysseus’s shipwrecked sailors. Extended techniques continue to be found in the percussion section through use of a super ball mallet pulled along the tam-tam and bass drum.⁴⁵ In measures 248-250, a solo English horn plays a fragment of Odysseus’s Theme. At measure 250, the SOS Motif is again heard, this time softly, on the drums and is stated continuously until the final measure of the movement. At measure 251 (rehearsal letter R), a solo muted trumpet performs Odysseus’s Theme in a solemn tone, with instructions to play “espressivo, with some rubato,” until measure 263. Measures 264-281 (rehearsal letter S) is the last phrase of this movement. It layers trombone glissandi, soft ocean drum swells, glissandi with a super ball mallet on the timpani, Odysseus Theme quotes in the harp, and a soft SOS Ostinato in the bass drum and low drums. French horns and clarinets join the trombone glissandi, and the last pitch heard in the movement is a pedal concert F on the piano and harp. This soft, subdued ending may represent the despair Odysseus feels after the shipwreck as he finds himself alone on an unknown island.

II. Immortal Thread, So Weak

The second movement of Mackey’s symphony begins with an introduction (mm. 1-12) that is followed by six additional sections. Figure 3.2 shows formal overview of movement two.⁴⁶

⁴⁵ Superball Mallet: These mallets create a unique rubbing sound effect on an array of instruments; snare drum, bass drum, timpani, gongs, cymbals, conga drums or almost any percussion instrument, Steve Weiss Music. <https://www.steveweissmusic.com/product/mike-balter-ersr-mallets/multi-use-mallets>.

⁴⁶ See Appendix C for a more extensive form chart.

Form	Measures
Introduction	1-12
A Section	13-39
B Section	40-82
Interlude	83-88
A' Section	89-126
C Section	127-149

Figure 3.2: Movement Two Form Chart

Introduction

The second movement of this symphony begins with twelve measures of introductory material in harp, vibraphone, piano, double bass, and solo clarinet, in the tonal center of Eb. The tempo is eighty beats per minute and instructions indicate it should be performed with rubato. The beginning of this movement is a stark contrast texturally from most of movement one, lending a more lyrical and somber mood. In measure 11, a solo clarinet enters from *niente* on Bb, clashing with the G Major chord written in the piano, harp, and vibraphone. This solo introduces the main theme of the movement, “Kalypso’s Theme” (example 2.1, mm.11-20).

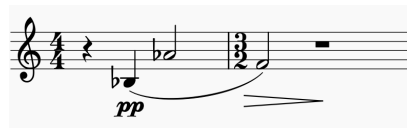


Ex. 2.1: mm. 11-20, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

Throughout this movement the tonal center is somewhat ambiguous due to frequent and unexpected modulations.

A Section

At measure 13 (rehearsal letter A), an Eb major chord, followed by a C minor 7 chord is stated in the harp, supporting the solo clarinet. A solo bassoon enters in measure 15 to accompany the solo clarinet until measure 20, which completes the first statement of Kalypso's Theme. This theme is centered around G tonally; however, the root is ambiguous due to the harmonies in the harp, piano, vibraphone, and clarinet choir. In measure 15, bassoon joins the solo clarinet on the anacrusis, in unison. This combination of instruments possibly represents the feminine and masculine characters of the story, Kalypso and Odysseus. At rehearsal letter B, the theme is expanded upon with a fuller orchestration through the addition of flute, bassoon, all clarinets, French horns, and double bass. The tonality also shifts to Db, anticipated by the solo clarinet on beat four of measure 20. In measures 22-23, a solo alto saxophone foreshadows a future recurring motif, known as the "Tide Motif," (example 2.2).



Ex. 2.2: mm. 22-23, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

Measure 29 (rehearsal letter C) anticipates the climax of this movement found later at rehearsal letter L. The solo clarinet continues the melody, but is now joined by the first flute and bassoon.

The orchestration is thicker as more brass voices add into the texture. A countermelody is found in the oboe, first trumpet, and euphonium in measures 29-30 (example 2.3).



Ex. 2.3: mm. 29-30, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

From rehearsal letter B to C, traditional chords create harmonic rhythm, but at times sounds like clusters due to inserted non-chord tones. These tones add a warm dissonance that supports the melancholy theme in the solo clarinet. For example, measure 21 contains a Gb major chord, but clashes with the B in the solo clarinet. In measure 22, an Eb minor 7 chord is stated with non-chord tones in the bassoon descending line, as well as in the alto saxophone motif layered on top. These non-chord tones and dissonances are found throughout the A section, which supports the darker mood of this movement. In measures 32-34, a solo oboe soars above the ensemble, introducing a second recurring motif (example 2.4).



Ex. 2.4: mm. 32-34, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

Accented passing tones are found on beat one of measures 33-35 in various winds. Measure 36 is a warm arrival, with a Gb Major chord accompanied by a perfect-fifth of C and F. Though it

seems the Gb and C would clash due to the outlined tritone, these notes create an arrival point that is colorful, rather than dissonant and unresolved. In measures 36-39, both the texture and orchestration is minimized to limited woodwinds. In measures 36-39, a solo clarinet performs the Tide Motif in full duration (example 2.5).



Ex. 2.5: mm. 36-39, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

This musical passage is restated in measures 123-126. The A section ends with a fermata in the solo flute on F, which clashes with the Gb minor chord in the remaining winds.

B Section

At rehearsal letter D, the tempo changes to seventy eight beats per minute, with a rhythmic harp ostinato that is introduced measures 40-43. This ostinato, combined with the drone pitch in the string bass, establishes the new tonality center of D. The ostinato continues in measures 44-55, supporting thematic material in the winds. Theme 2 (“Longing Theme,” mm. 40-55) is first introduced in English horn, and then passed on to clarinet, flute, oboe, and soprano saxophone (example 2.6). The orchestration is transparent, including select woodwinds, string bass, piano, harp, marimba, and vibraphone.



Ex. 2.6: mm. 40-55, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

At measure 56, Kalypso's Theme is again stated in the solo clarinet, instructed to be played "with more motion." This measure also presents an elision with the "Longing Theme;" as the soprano sax concludes the theme on a B natural, as the clarinet begins Kalypso's Theme on a Bb. This creates a semitone clash and an abrupt ending to the Longing Theme, while modulating the tonality back to G. Measures 60-61 briefly foreshadows the interlude section to come at rehearsal letter H.

At measure 62 (rehearsal letter F), the Longing Theme is expanded by flute, oboe, and soprano saxophone. The theme is now supported by more woodwinds, layered with eighth-note harmonic support. In measures 65-69, the solo clarinet and English horn take over the theme, with instructions to perform "with increasing urgency." The Longing Theme is again interrupted with an elision of Kalypso's Theme, now stated in oboe and solo trumpet (mm.74-76). The theme is first heard with a tonal center of Ab, which clashes with the previous tonality of G. The theme then modulates in the solo trumpet to a tonal center of A in measures 77-78. From rehearsal letter G to H, Kalypso's Theme is continued, echoed by the Longing Theme in the solo flute, with the tonality growing ambiguous while transitioning into the interlude.

Interlude

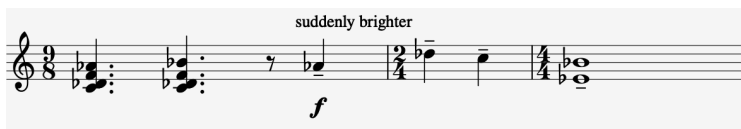
Interlude material is briefly found from rehearsal letter H to I (mm. 83-88). Entrances from the winds are staggered, with increasing dissonance, as each entrance occurs. By measure 87, all pitches are present except for C and Ab. A fragment of Kalypso's Theme is found in measures 87-88 in oboe, English horn, solo clarinet, and first trumpet. Eighth-notes in the piano, harp, marimba, and vibraphone add motion to the sustained pitches and fragmented Kalypso

Theme. This interluding material may represent Odysseus remembering his home, as if a veil is being lifted as his memory of his wife and son return.

A' Section

The A' Section of movement two occurs from rehearsal letter I to M, and can be broken up into five phrases. Kalypso's Theme is expanded upon in the solo clarinet beginning in measures 87-97, which elides with the previous interluding material. The theme is accompanied by first flute, and eighth-note harmonic motion is found in clarinet, alto saxophone, harp, and vibraphone, centered around a Bb tonality.

The second phrase begins at rehearsal letter J (mm. 98-105), and modulates to the tonal center of Db. This modulation occurs both in the theme (stated in first flute, oboe, solo clarinet, soprano saxophone, and third and fourth trumpet) and in the countermelody found in English horn, alto saxophone, and euphonium measures 98-99. Both the orchestration and texture changes drastically as all winds are added, and multiple melodic and harmonic lines converge. Eighth-note motifs are found in flutes, first and second clarinets, harp, marimba, and vibraphone. Chordal harmony is present in the remaining winds and string bass. Though the dynamics are not written higher than *mp*, this is the fullest the movement sounds thus far, due to the orchestration in contrast with the prior material in the movement. Beginning on beat three of measure 104, alto saxophone, tenor saxophone, French horns, and euphonium have an interjectory line on the anacrusis that propels the ensemble into the next phrase at measure 106 (rehearsal letter K). The French horns are designated to perform "suddenly brighter" (example 2.7).



Ex. 2.7: mm. 104-106, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

The third phrase of the A' section occurs in measures 106-113 (rehearsal letter K to L). A fragment of Kalypso's Theme is repeated four times in this section. This persistent restatement, along with the *poco accelerando*, ensemble *crescendo*, and *ritardando*, adds to the tension of this section that builds to a climax at rehearsal letter L. Quarter-note motion in the saxophones, piano, harp, and marimba provides harmonic rhythm. Accented fragments of Odysseus's Theme (from movement one) are found in measures 107, 109, and 112 throughout the wind section (example 2.8).



Ex. 2.8: mm. 11-20, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

The use of this thematic material, and the contrasting style of the themes combined, may elude to the conflict between Odysseus and Kalypso at this point in the programmatic symphony. She does not want him to go, and is left broken hearted as "he scoffs at all she has given him."⁴⁷ A crescendo in measures 112-113 from timpani, marimba, and bass drum leads the ensemble into the arrival at rehearsal letter L (measure 114).

Phrase four, beginning measure 114, is a climactic fragment of Kalypso's Theme, stated in the upper woodwinds, high brass, and upper tessitura of trombones and euphoniums. This

⁴⁷ John Mackey, program note to *Wine-Dark Sea, Symphony for Band*.

material was previously found in measures 29-31 and is expanded upon in this section. The tempo is stretched to forty beats per minute, and in the preceding measure is marked a rubato fifty two beats per minute. Low reeds, low brass, and percussion enter at measure 115 on pitches Eb and Bb, while a countermelody is present in the first French horn and euphonium. The original theme is expanded in measures 117-118, with a delayed entrance from the low reeds, low brass, and percussion on beat three of measure 117. The measure is marked *allargando*, with an *a tempo* marking in the following measure. Measure 118 contains a sharp 4 tritone in second clarinet, first and second French horns, and euphonium, who are instructed to “non diminish” while the rest of the ensemble has a decrescendo (example 2.9).



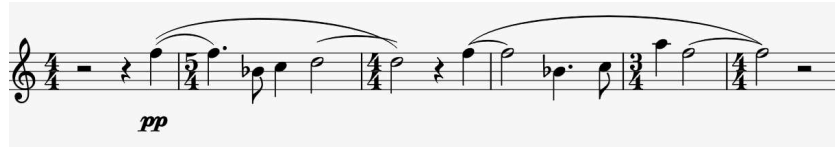
Ex. 2.9: mm. 117-119, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

Measures 119-126 are reminiscent of measures 33-39 in the A section, but utilize a slightly altered orchestration.

C Section

The final section of movement two begins at rehearsal letter M (mm. 127-149). The tonality shifts to Bb, supported by the harmonies in the harp and the tonal center of the theme. The closing section of this movement is thin in both texture and orchestration, and steadily decelerates due to the written tempo markings. Measure 127 is marked 72 beats per minute, measure 131 is marked 62 beats per minute, and measure 140 is marked 52 beats per minute

(each designated to be rubato). New melodic material is present in this section, though it is similar to the previous thematic material. Measures 130-132 present an imperfect inverted version of the introduction to Kalypso's Theme (example 2.10).



Ex. 2.10: mm. 130-132, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

In measures 132-135, the bassoon joins the solo clarinet in unison, which is reminiscent of measure 15. This may be a representation of the farewell between Kalypso and Odysseus before his departure from her island as he ventures home. Fragments of Kalypso's Theme continue to be found in measures 137-147, stated in English horn, first flute, oboe, bassoon, and lastly, the solo clarinet. In measure 138, an ocean drum enters softly, representing Odysseus sailing away. The last three measures contain fragments of the opening material of the B section, an eighth-note motif in the harp supported by a Gb drone in string bass, piano, and marimba (example 2.11). This closing material fades away in both tempo and dynamics.



Ex. 2.11: Last three measures, *Wine-Dark Sea: Movement II. Immortal Thread, So Weak*

III. The Attentions of Souls

The final movement of Mackey's symphony begins with transitional material (mm. 1-28) and is followed by seven additional sections. Figure 3.3 outlines the form of movement three.⁴⁸

Form	Measures
Transition	1-28
Introduction	29-71
A Section	72-125
A' Section	126-142
B Section	143-244
A'' Section	225-251
Interlude	251-308
A''' Section	309-348

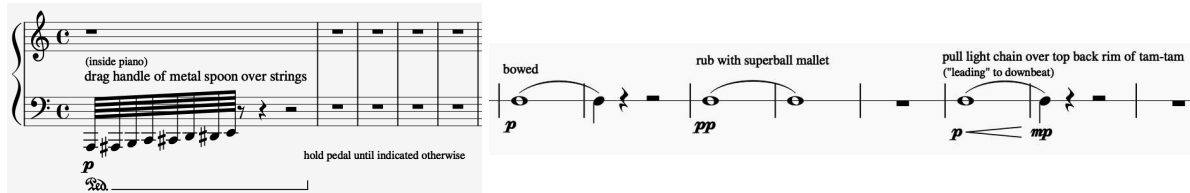
Figure 3.3: Movement Three Form Chart

Transition

Movement three, *the attentions of souls*, begins with material that is reminiscent of the end of movement one. The transitional material that begins this movement is found from measure 1 to rehearsal letter B. The end of the first movement represents Odysseus washing up on shore, and similar material is used in the beginning of the third movement to portray his solemn departure. Measure 1 begins with a *pp* bass drum roll, *mp* tam-tam downbeat, and extended techniques in the piano and harp. The piano is instructed to “drag handle of metal spoon over strings” with the pedal down in the lowest tessitura, while the harp uses picks to strum notes in unison with the piano. Extended techniques on the tam-tam are found throughout

⁴⁸ See Appendix C for a more extensive form chart.

the transitional material in the beginning of this movement: superball mallets, bowing, pulling light chains, fork scrapes, and dragging threaded rods. In addition, the pianist is instructed to strike the palm of their hand on strings (example 3.1).



Ex. 3.1: Extended Techniques, *Wine-Dark Sea: Movement III. The Attentions of Souls*

These techniques provide timbral nuances that set the scene for the movement that “takes place at the gates of the underworld, where it is always night.”⁴⁹ Throughout this transitional material, dissonant swelling cluster chords are found in the wind section, with independent dynamic contour in each sub section. The cluster chords here are reminiscent of timbral material found at the end of the first movement.

Introduction

Introductory material is found from rehearsal letters B to D (mm. 29-71). An abrupt tempo and time signature change happens at rehearsal letter B, switching to 12/8, the dotted quarter-note at 184-196 beats per minute. Low tessitura pitches on F are found in bassoon, contra-bassoon, contrabass clarinet, and baritone saxophone, which helps establish the pulse and tonality of this section. Small motifs are heard in the upper woodwinds as this section builds

⁴⁹ John Mackey, program note to *Wine-Dark Sea, Symphony for Band*.

intensity both in volume, instrumentation, and tessitura. Woodwinds and percussion dominate the introductory section until rehearsal letter C, when the brass enters. Extended techniques from the transitional material in the percussion section continue to be performed throughout the introduction. Rehearsal letter C contains a crescendoing chromatic ascension. A perfect-fifth occurs at the climax of the introduction (m. 69) on pitches A and E. Silence in measures 69-71 creates suspense, until a solo flute enters at measure 71 with pickups into the A section.

A Section

The A Section begins with an ostinato motif in the piano, sounding concert pitches D and A, outlining a perfect-fifth and octave. This ostinato (the “Travel Ostinato”) will continue in places throughout the remainder of the movement, stated in both the piano and mallet percussion, and at times the flutes (example 3.2, mm.72-74).



Ex. 3.2: mm. 72-74, Wine-Dark Sea: Movement III. The Attentions of Souls

The A section is found from rehearsal letter D to rehearsal letter I (mm. 72-125). Theme 1 of movement three is first introduced in the solo clarinet beginning at rehearsal letter E (example 3.3, mm.82-96, the “Menacing Theme”). The theme is instructed to be performed “menacing.” Upper woodwind and mallet percussion complement the theme with cascading lines. The first presentation of the theme concludes at rehearsal letter F, with a decrescendo in the woodwinds, the only time this occurs.

menacing
mf

5

9
mf

13
mf f mf

Ex. 3.3: mm. 82-96, *Wine-Dark Sea: Movement III. The Attentions of Souls*

In measures 98-101, the low reeds restate a motif previously found in the introductory material (mm. 65-68). The theme is restated at rehearsal letter G, again in the solo clarinet, and is joined by soprano saxophone in measure 110. This presentation is thicker in both texture and orchestration, with increasing tension leading into the A' Section. Quick, loud bursts of interjectory material in the low reeds and low brass are found in measures 118 and 120 (example 3.4).

f

flutt.
ff

Ex. 3.4: mm. 118-120, *Wine-Dark Sea: Movement III. The Attentions of Souls*

A' Section

The A' Section begins at rehearsal letter I and ends one measure after rehearsal letter J (mm.126-142). The Menacing Theme is layered over powerful brass and low woodwind ostinato

chords, stated on beats two and four, outlining a perfect-fifth on pitches D and A (example 3.5, mm.126-127).



Ex. 3.5: mm. 126-127, *Wine-Dark Sea: Movement III. The Attentions of Souls*

The Menacing Theme is stated in oboe, clarinet, soprano saxophone, and alto saxophone. Eighth-note flourishes are found in flutes and trumpets, adding to this frenetic presentation of the theme. The “Travel Ostinato” is stated in the xylophone, acting as a motor for the section. Drums and timpani are instructed to be “muted somewhat.” At measure 137, both minor and major chords are found, creating a clashing dissonance. A Bb Major chord is present in all brass instruments, and a Bb minor chord is found in all woodwinds except the flutes (example 3.6).



Ex. 3.6: m. 137, *Wine-Dark Sea: Movement III. The Attentions of Souls*

The resolution to the theme is delayed two beats, making the fortissimo perfect-fifth on beat three of measure 142 all the more impactful.

B Section

The B Section begins in measure 142, an elision with the conclusion of the A' Section, and lasts until rehearsal letter Q (measure 201). A modulation occurs in measures 142-146 in prepared piano (with glass rods or light chain) and marimba, descending into a G minor tonality. The Travel Ostinato is stated in vibraphone and marimba, acting as a motor until measure 185. Aggressive duple motifs are presented in alto saxophone, tenor saxophone, and first and second trumpets, instructed to play “biting” (example 3.7, mm. 155-158). This duple motif, the “Triumph Motif” is aurally similar to the conclusion of Odysseus’ Theme from movement one.



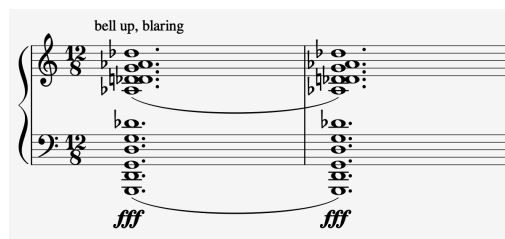
Ex. 3.7: mm. 155-158, *Wine-Dark Sea: Movement III. The Attentions of Souls*

Throughout the beginning of this section, short rhythmic and melodic motifs are passed around the ensemble. The tonality shifts back to D in measures 171-172. Between measures 185-186, a drastic change in orchestration and dynamics occurs, with a unison dotted quarter-note motif for most of the ensemble. From measures 186-201, similar material to the A' Section is found, with powerful hits in the brass and low reeds, as well as eighth-note flourishes in the upper woodwinds. In measure 189, a harmonized chromatic scale ascends and descends in the clarinets, saxophones, piano, and marimba. In measure 190, the emphasis is placed on beats two and four, accentuated with cymbals and tam-tam. At measure 203, the Menacing Theme is stated in the solo Eb clarinet, interrupted by aggressive dotted-quarter-note interjections in a majority of

the ensemble (measures 205-208). At measure 211, the theme is again presented in the saxophone section, instructed to growl and perform “raw, vulgar,” again interrupted by the rest of the ensemble with interjections and eighth-note flourishes. From rehearsal letter P to Q, the orchestration and texture again changes drastically, minimizing to piano, log drum, and mallet percussion. There is a long decrescendo to niente until measure 224, before the A” Section abruptly begins at measure 225.

A” Section

The A” section begins at rehearsal letter Q (mm. 225-251). The Menacing Theme is layered over powerful dotted quarter-note interjections, identical to the A’ section. The theme is stated in oboe, clarinet, soprano saxophone, alto saxophone, and first and second trumpets. The material from measures 225-240 is almost identical to the A’ Section, with some additional flourishes and embellishments. An extension of the theme is found in measures 241-251, and is a climactic moment of this symphony. Beginning at measure 241, various performers are instructed to play “bells up” or “blaring” (example 3.7, mm. 243-244).

The image shows a musical score for two staves, likely piano accompaniment, in 12/8 time. The key signature has two flats (B-flat and E-flat). The score consists of two measures. Above the first measure, the instruction "bell up, blaring" is written. The music features a series of chords, with a prominent dotted quarter note in the upper voice of each chord. The dynamics are marked with "fff" (fortissimo) at the beginning and end of the two-measure phrase.

Ex. 3.8: mm. 243-244, *Wine-Dark Sea: Movement III. The Attentions of Souls*

A duple motif is found in the upper woodwinds and trumpets, which reoccurs for the remainder of the movement. The brass chord found at measure 243 (repeated at measure 247) contains

pitches G, D, Db, and Ab, outlining semi-tones, tritones, and perfect-fifth intervals, creating a clashing dissonant chord.

Interlude

The beginning of the interlude elides with the conclusion of the A'' section, in measures 251-309. Low tessitura eighth-note runs are stated in piano, baritone sax, bassoon, and contrabassoon. This motif continues until measure 277, with additional low voices adding in throughout the section. Duple motifs build and stack throughout the ensemble, entering in a staggered fashion. At rehearsal letter U (measure 278), the familiar dotted quarter-note motif is found, alluding to the ultimate moment of the symphony. Chromatic sixteenth-note duple runs sound from the clarinet section, as well as chromatic eighth-note runs in the flute section. Alternating meter changes from measures 278-304 add to the frantic nature of the interluding material. There is a gradual ensemble crescendo from measures 305-308, until the return of Odysseus's Theme from movement one is heard and the final section of the symphony begins.

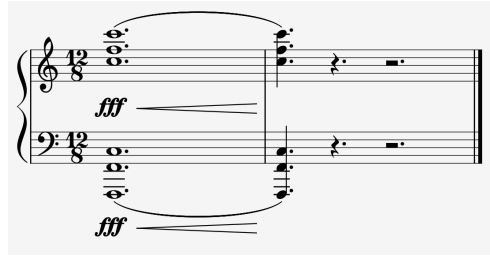
A''' Section

Measures 309-348 make up the final section of *Wine-Dark Sea*. A fragment of Odysseus's Theme from movement one is layered on top of A' section material from movement three. Odysseus's Theme is stated in trumpet, French horn, trombone, and euphonium (example 3.8, mm. 309-312).



Ex. 3.9: mm. 309-312, *Wine-Dark Sea: Movement III. The Attentions of Souls*

This four-measure fragment is repeated three times, with increasing energy each statement. The supporting dotted quarter-note motif from the A' section is stated in the low reeds, tuba, string bass, piano, timpani, drums, and bass drum. Harmonized chromatic motion in several different rhythms is found in upper woodwinds and xylophone, layered on top of the melodic material found in the brass. The dynamics are marked *ff*, and the ensemble is instructed to crescendo until the final measure of the symphony. At measure 319, a Gb begins to ring in the French horn, joined by the trombones in measure 321, persistently repeating on beat three of each measure and crescendoing into the arrival of measure 325. The repeated Gb is a semitone away from the F tonality of this section. From measures 325-348, frequent meter changes and dotted quarter-note interjections add to the increasing energy driving to the final measure of the movement. The Triumph Motif in the soprano sax, alto sax, and trumpet also adds to the agitated conclusion of the symphony. The symphony finishes on a resonant perfect-fifth with pitches F and C, stated in low reeds, trumpets, and low brass. The scoring of this final chord explores extremities in tessitura. This sounds as a resolute celebratory chord, indicating Odysseus's end to his long journey home (example 3.9, mm. 348-349).



Ex. 3.10: mm. 348-349, *Wine-Dark Sea: Movement III. The Attentions of Souls*

Chapter 4: A Rehearsal Analysis of *Wine-Dark Sea: Symphony for Band*

General Considerations

As detailed in chapter two, full instrumentation is needed for the most effective performance of this symphony. The piece calls for C trumpet, harp, and piano, as well as special effect accessories for percussion and piano. There are virtuosic sections for each performer throughout the symphony. Technical demands are vast throughout movements one and three, while movement two requires advanced control of tone, pitch, tessitura, and expressive capability. Several solos require experienced and expressive performers, particularly in the oboe, clarinet, bassoon, and trumpet. Percussion parts are complex. Movement one includes a snare and hi-hat part, essential to the pulse of the ensemble. Movement three has a virtuosic xylophone part. Musical demands of *Wine-Dark Sea* challenge the elements of technique, pitch, and pulse. At times, dynamic markings and orchestration require careful balance. When once asked in an interview about balancing conductor interpretation versus composer intent, Mackey responded, “one of my favorite conductors is Richard Clary at Florida State. He has been a master at making every single line in a score jump off the page. He starts by telling the group to take every single dynamic in a piece of mine down by two levels and then as rehearsing, he brings out certain lines so that nothing is ever covered.”⁵⁰

In general, all trombone rips and scoops throughout the symphony should be considered special effects that are brought out of the texture of the ensemble. This is especially important,

⁵⁰ John Mackey and Katlin Bove, “Album Notes: A Conversation with Jerry Junkin and John Mackey,” *The Instrumentalist* (August 2018). <https://theinstrumentalist.com/articles/The-Instrumentalist/August-2018/Album-Notes%3A-A-Conversation-with-Jerry-Junkin-and-John-Mackey/>.

since trombone effects are a defining factor of Mackey's compositional style. All rips should begin with enough volume to cut through the orchestration of the ensemble.

A phrase chart for each movement is provided in Appendix D that can be distributed to performers to assist with understanding the form and pacing of the symphony. This will also aid performers in isolated entrances, offer insight into vertical alignment with other sections, and help the overall conceptualization of this work for the ensemble.⁵¹

Percussion and Piano Considerations

As detailed in chapter two, one of Mackey's defining factors of his orchestration involves his intricate use of the percussion section. Throughout this symphony, there are many extended techniques and special instructions given to both the percussion section and the piano player. This symphony requires seven percussionists, and one pianist. Ideally, percussionists will remain on the same part throughout the symphony, creating percussion stations for each part. Ultimately, this means more than one tam-tam and bass drum, etc., will be needed.

Special attention to percussion set up, timbre of every instrument, and mallet choices throughout the symphony is recommended. Mackey is very specific throughout the score on mallet choices and special effects. He says, "it's not that it is neglected, but the main thing I have to work on when I attend a rehearsal is the attention to the percussion section. Sometimes I wonder if some younger conductors study the score but only get down as far as the tubas. So, more often than not, I spend a rehearsal doing everything from asking percussionists to use the mallets that I explicitly requested, or choking cymbals faster than they had been, or tightening

⁵¹ See Appendix D - Phrase Charts.

the hi-hat pedal, or – even in more cases than I’d like to say – pointing out to the marimba player that the marimba is not a transposing instrument, and the player is in the wrong octave!”⁵²

Attention to the length of ringing versus dampening in the percussion section, particularly in the cymbals and timpani, is an important detail to consider in order to achieve both clarity in the ensemble as well as to realize the composer’s intent. In general, percussionists should wait longer to crescendo, swelling towards the ends of phrases before arrival points.

In movement one (m. 231), attention brake drum selection with bell plate found in percussion 6’s part is important. There should be ring and tone to this strike; however, bell plate tends to jump off the brake drum causing unintentional noise. Motor speed of the vibraphone in movements should differ. Slow to medium-slow speeds are indicated in each movement and should be followed accordingly.

In the transitioning material found at the beginning of movement three, bass drum rolls should be even. Throughout the remainder of movement three, starting at rehearsal letter B, bass drum strikes should be dry and staccato to enable tempo clarity. The composer is very specific about mallet selection for Percussion 4 on the drum part. Mackey instructs to utilize a “double-ended felt mallet/drum stick, use mallet end.” Upon entrance of the log drum at measure 45, the timbre should be addressed in terms of instrument and mallet choice. The composer indicates that the performer should use “medium hard marimba mallets.” Percussion dampening is necessary at measure 348.

⁵² Mackey and Bove, “Album Notes: A Conversation with Jerry Junkin and John Mackey.”

Percussion Set Up Recommendation

Player	Instruments	Mallets - Designated by Composer	Notes
1	Timpani, small bass drum/stand, ocean drum, triangle. Trap table(s) for mallets/triangle/ocean drum.	Soft, medium-hard, hard, wooden, superball mallet.	Timpani will need mutes for movement three.
2	Xylophone, marimba, djembe/stand, crash cymbals/stand. Trap table for mallets.	Very soft, soft (marimba). No mallets designated for xylophone, articulate mallets suggested throughout.	Share marimba with player 6.
3	Snare/stand, vibraphone (with motor capabilities), log drum, triangle, cymbals/stands.	Very soft, medium-hard, and medium-soft for vibraphone. Sticks and mallets for cymbals. Medium-hard marimba mallets for log drum.	Remove snare after movement one, no longer needed in the set up.
4	Drums (4 toms, medium bass drum), Log drums.	Medium-hard, hard articulate, felt, double-ended felt mallet/drum stick, sticks.	Log drum should be shared with Player 3. Additional log drums will be needed if suggested set-up is not utilized.
5	Tam-Tam (2), crash cymbals/stand, tambourine, triangle/beaters. Trap table for equipment.	Standard tam-tam mallets, bow, superball mallet, light chain, fork.	Additional tam may be needed, depending on chain method used. Small tam works well for superball mallet resonance. Option to use 3 tams to achieve desired sound effects.
6	Assorted cymbals (1 sus, 2 china, splash, hi-hat), hi-hat, ocean drum, brake-drum with bell plate, tam-tam, marimba. Trap table for equipment.	Sticks and sus mallets for cymbals, hammer for brake drum, bow, threaded rod, triangle beaters, and standard tam-tam mallets for tam-tam, medium-soft, medium-hard, and soft mallets for marimba.	Share marimba with player 2.
7	Large concert bass drum.	Hard-articulate mallets, superball mallet, soft mallets for rolls.	Should be sideways for movements I and III. Can be upright for movement II. Towels/clamps optional for dampening.

Figure 4.1: Part Assignments, Equipment Needed, and Notes

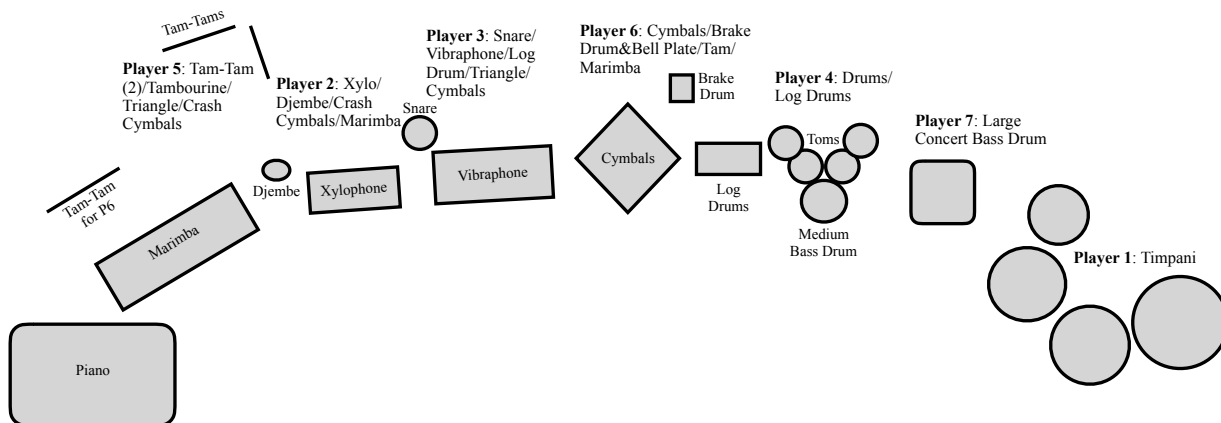


Figure 4.2: Suggested Set Up Chart

Extended Technique Details

Referencing the chart below may assist both conductor and percussion section with interpreting extended techniques and effects found throughout the symphony. The bass drum in movements one and three should be set up sideways, performed with towels as needed for dampening, and articulate mallets throughout most of the movements. Dampening of the timpani in movement 3 may require mutes, limiting but not eliminating the tone of the drum.

Player	Extended Technique/Special Instructions	Movement/Measures	Notes
5	Bowed Tam-Tam	i. Hubris - first found m.173	Place frog end of the bow at the top rim of the tam. Tip of bow should be angled down. Pull lightly and slow to get the most resonance from the tam-tam. Begin bowing before this entrance, so that upon the downbeat of m.173, the bowed effect sounds. This can be applied to <i>all</i> bowed tam effects throughout the symphony.
6		iii. The attentions of souls - first found m. 3	

Player	Extended Technique/Special Instructions	Movement/Measures	Notes
6	Brake drum with bell plate on top	i. Hubris - m. 231-233	The player will need to stabilize the bell plate so that there is no rebound sound on the brake drum, without dampening the bell plate.
5	Superball mallet - rub Tam-Tam	i. Hubris - first found m.245. & iii. The attentions of souls - first found m. 5	Similar to the bowed tam-tam instructions, the player may need to begin the rub before the designated entrance so that the effect is heard on the desired downbeat of the composer. A light stroke on the tam creates the most resonance. Minimal force needed.
7	Superball mallet - pull along bass drum	i. Hubris - mm. 248-249	A light stroke on the bass drum head creates the most resonance. Beginning early is not necessary here. Begin at the edge of the head, and move towards the center to achieve the crescendo. Curving motions assist with maintaining resonance.
1	Superball mallet - glissando from highest to lowest pitch, pull along lowest drum	i. Hubris - mm. 278-299	A light stroke on the drum head creates the most resonance. Beginning early is not necessary here. Begin at the edge of the head, and move towards the center to achieve the crescendo. Curving motions assist with maintaining resonance.
Piano	Metal Spoon	iii. The attentions of souls - m. 1	<p>“drag handle of metal spoon over strings” indicated.</p> <p>Hold pedal, and begin at lowest tessitura of the piano. Drag spoon quickly, holding the spoon side, so that the handle strikes the strings. Let ring.</p>

Player	Extended Technique/Special Instructions	Movement/Measures	Notes
5	Light Chain - Tam-Tam	iii. The attentions of souls - first found m. 11	<p>“Pull light chain over top back rim of tam-tam” is indicated. Chain can be purchased at hardware store. Medium to Large sized tam is recommended, 6-8ft of chain depending on size of tam is needed.</p> <p><u>Option 1:</u> Performer should connect chain into a circle (zip tie, small carabiner) and hang over the tam. Pull in circular motion so that sound continues evenly. The circle of chain will ensure resetting the chain is not needed, as that will create unwanted sound. Utilizing this option requires an additional tam: one used for the chain, one used for bowing/rolls/super-ball mallet, triangle beater scrapes and articulations.</p> <p><u>Option 2:</u> Build “chain mallet.” Purchase wooden or plastic pole, chain of the same length, and two hooks. Drill hooks into either end of the pole. Connect chain to hooks. Use to pull across the tam-tam. This will eliminate needing to “reset” any chain.</p> <p><u>Option 3:</u> Utilize 4-5ft of chain. Hold both ends, drag across rim of tam back and forth, focusing on maintaining a consistent sound.</p>
5	Fork Scrape - Tam-Tam	iii. The attentions of souls - mm. 26-27	This may differ based on the size of the fork. Use teeth edge, and scrape similar to the technique used with a triangle beater. Begin slow, and pull quickly towards end of the crescendo to get the desired effect.
6	Threaded Rod - Tam-Tam	iii. The attentions of souls - mm. 27-28	<p>“bow with threaded rod” is indicated.</p> <p>Threaded rod may be purchased at a hardware store. 3ft recommended, medium width. Stick tape may be used on “handle” end, as this can be uncomfortable to hold.</p> <p>Use same technique as if bowing the tam-tam. Suggestion to pull more towards the end to create crescendo effect. Let ring.</p>
6	Random Pitches - Marimba	iii. The attentions of souls - mm. 67-68	Using the correct rhythm, and intervallic pattern indicated, player should improves pitches using both “black and white” keys (not just staying in C/am). Begin at the bottom octave and ascend.
2	Random Pitches - Xylophone	iii. The attentions of souls - mm. 345-347	

Player	Extended Technique/Special Instructions	Movement/Measures	Notes
Piano	Light Chain/Glass Rods	iii. The attentions of souls - mm. 136-235.	<p>“Place light metal chain or glass rods across strings” indicated. Both options achieve the desired effect, but the piano player must “prepare” the piano quickly, as there are only five measures of rest to set the chain/rod on the strings and three measures to remove.</p> <p><u>Chain Option:</u> Minimum ten feet of light chain suggested, can be purchased at hardware store. Player should lay chain as evenly as possible to cover all octaves of the piano and create even sound of this prepared effect.</p> <p><u>Glass Rod Option:</u> Glass rods can be purchased at hardware store. Rods needed for each octave of the piano, may need to be cut/laid accordingly to mute all strings proper to achieve the prepared effect. This option may be a quick transition for the player.</p>

Figure 4.3: Extended Technique Instructions

I. Hubris

Introduction

Theme 1, Odysseus’s Theme, is presented in the horn section, which is instructed to play “epic, Mahlerian,” in the style of composer Gustav Mahler. Orchestra conductor Wes Kenney of Colorado State University says, “Mahler always asks for a very big horn sound. He usually asks for seven horn players, because he needs that much volume to ring over the ensemble. We look at the tenuto mark, and of course one of the first things we are taught is that it is about full length, but it is also used by composers as a stress accent. I instruct performers to use more air than tongue at the beginning of notes so that it does not become over accented.”⁵³ This moment

⁵³ Wes Kenney, interview with Shannon Weber, November 12, 2019.

should be powerful and resonant in the French horns, with careful consideration of rhythm at the end of measures. Trombone and trumpet interjections throughout the theme balance the horn, and articulations are varied throughout the introduction. These differences should follow the composer's exact markings.

At measure 9, the snare drum and tam-tam rolls perform softly with a crescendo at the end of measure 10. This same idea should be applied to measures 15-18. At measure 10, the trumpet volume should equal the French horn theme presentation. There is no written dynamic for the trumpets in this measure, and performers may need instructions from the conductor to follow the dynamics indicated previously in measure 2.

Measure 11 contains a cluster chord and all tones should be balanced equally. A suggestion is to balance each section of the winds separately, and then combine all performers to ensure that each timbre is heard. Transitional tempos are important for percussion clarity at the downbeat of measure 12. This same concept should be applied at measure 18, which is especially essential for the solo snare to set up the march tempo desired by the composer. This is an important tempo-establishing section, as the rest of this movement has direct meter and tempo modulations based on the tempo marking of ninety beats per minute. In regards to tempo, Mackey says, "when I post music on my website, it has exactly the tempo I think is right. With my fast music, I believe my marked tempos are right... If I have marked music at 176, I want it at 176... The faster the marked tempo, the pickier I tend to get about specific articulations and observation of the marked tempo. If I mark a tempo at 100 and it's played at 82, that will make me insane."⁵⁴

⁵⁴ Mackey and Bove, "Album Notes: A Conversation with Jerry Junkin and John Mackey."

Each entrance from the wind players should be evident in measures 16-17. The chord at measure 18 outlines both Eb major and Eb minor triads. One suggestion is to first tune the major chord, then the minor chord, and then combine both triads. Both the major and minor qualities should be heard equally. (Major third performers: Flute 4, English horn, bassoon 1, Eb clarinet, clarinet 2, alto sax, tenor sax, horn 1 and 2, trombone 1. Minor third performers: flute 1, clarinet 4, soprano sax, trumpet 1 and 4, euphonium).

A Section

The A section begins at measure 19, which is an elision with the end of the introduction section. In general, attention to balance in this section of the movement is crucial so that all written lines are heard as the composer intended. The snare solo must maintain precise tempo throughout this section, as it is the driving force of the march theme. The conductor should check for balance between snare, drums, and bass drum in these first few measures.

At measure 24, the low winds enter on a perfect-fifth, with concert pitches Eb and Bb. Considering intonation and special attention to note length and articulations of these isolated quarter-notes are important details. The composer instructs that “all staccato notes throughout must be VERY short and crisp.” These instructions last throughout the A section, and are important to maintain as more voices are layered over this ostinato. Performers should note the dynamic differences on beat three of measure 26 in the trombones, and on beat four of measure 27 between low reeds, tuba, and remaining brass players. These differences should be balanced appropriately, as they suggest that the composer may want the “bite” of the low reed timbre to “pop out” more than the low brass.

At rehearsal letter C, the theme is stated in trumpets 1 and 2, and trombones 1 and 2, balanced to have both voices ring equally. The Eb clarinet joins the theme at measure 33 and should blend into this brass sonority. From rehearsal letters C to E, attention to accurate articulations throughout the ensemble is suggested, as Mackey is very specific about his desired style throughout this section. The same notion should be applied to dynamics. For example, the oboe, English horn, and saxes should exaggerate measure 31 in terms of the crescendo and articulations. This effect should also be balanced with stopped horn, and the buzz should ring into the hall. Rehearsal letter D is a major arrival point, led by the trombone glissando effect the measure prior.

The theme at rehearsal letter D is stated in oboe, trumpet, trombone, and euphonium. “Brash and vulgar” is the instruction in the trumpet and trombone parts, suggesting that these are the primary voices of the theme. A performance suggestion is to bring out the syncopation in measure 47, presented by saxophones and horns. This same motif is found at measure 158 in the A’ section, where this suggestion can be applied as well. Rhythmic accuracy and vertical alignment clarity in the upper woodwinds from rehearsal letters D to E may pose a technical challenge. Possible intonation issues may arise at measure 53 between the upper woodwinds, piano, and xylophone, and can be isolated and addressed as needed. At measure 57, the stopped horn timbre should ring throughout the hall.

Transition

Transitional material begins in measures 60-63, foreshadowed in measure 59 of the A section. For this transition to be seamless, it is essential that the tempo throughout the A section

stays consistent to accommodate a smooth transition into the B section. Note lengths and articulations from wind performers in measures 59 and 60 should be the same, despite the change in notation (there is a direct modulation from quarter-note at ninety beats per minute to half-note at ninety beats per minute). Isolating measures 59-64 may help performers conceptualize this transition. To assist with accuracy of vertical alignment, one suggestion is to first isolate percussion, adding the winds once percussion is solidified.

There is a quick crescendo in measure 63, propelling the ensemble into the B section (rehearsal letter E). Vertical alignment may be challenging as the ensemble crescendos. Maintaining short note lengths will assist with clarity. In this measure, the main melodic line features chromaticism in the horns.

B Section

The B section of this symphony is a challenging portion of *Wine-Dark Sea*, due to Mackey's irregular and unique use of meter, rhythmic intricacies, and tutti technical lines. Fast tempo as well as frequent meter changes may pose technical and tempo maintenance challenges. Throughout the entire B section, performers should err on the side of short and crisp with all articulations, due to the tempo and velocity of this section. Emphasizing note groupings is also recommended. These details will help maintain clarity of the musical lines throughout the ensemble, as well as assist with tempo and vertical alignment. The hi-hat percussionist is the driving force of this section.

From rehearsal letters E to F, the percussion should be isolated and rehearsed. This rehearsal chunk is orchestrated like a percussion ensemble accompanied by winds, as each player

is very independent and syncopated. Isolating percussion will assist the performers in understanding how their parts fit with one another. The djembe keeps time through most of this section by playing downbeats; however, emphasis is shifted to the off beat beginning in measures 74-77. It may be helpful to point out this detail to the ensemble, since clear downbeats are lacking in these measures.

The low reeds are in rhythmic unison from rehearsal letter E to F, except at measure 69. This measure may need to be isolated so that the performers successfully execute the composite rhythm. Based on study of recordings and experience, measure 73 tends to pull back in pulse, which should be avoided. A clear entrance cue from the conductor is suggested for oboe, English horn, and French horns entering at measure 77. The French horns and timpani should exaggerate the crescendo into rehearsal letter F.

A performance suggestion at rehearsal letter F is to have the ostinato parts perform at a full dynamic for four measures, and then at a softer dynamic level beginning at measure 85, so that the melodic content is more easily balanced. It is important that the low reeds and piano still maintain crisp articulations at a softer volume.

It may be useful to isolate the melodic content by phrases from measures 85 until rehearsal letter G. For example, in Phrase 1 the melody is stated in oboe, English horn, trumpet, and horns one and two. Isolating these performers will ensure the *sffz* is approached the same way and that they are contributing to the crescendo equally, in order to ensure clarity. The ostinato figure in the low winds and the percussion may then be added, to ensure vertical alignment and balance is in order throughout the ensemble. This method may be repeated for Phrase 2, where the melody is found in flute, clarinet, trombone, Eb clarinet, soprano sax, French

horn, and euphonium. The melody in Phrase 3 is found in flute, clarinet, saxophone, euphonium, trumpet, French horn, and first trombone.

In measure 99, the thirty-second-note embellishments should be brought out, while heavily accenting beat three to ensure vertical clarity. Measure 103 should reflect the sea laughing at Odysseus and his crew, an effect created by a drastic change in orchestration combined with a descending scalar line in the French horns and trombones. Isolating measures 101-104 may help achieve this effect.

Measures 112-113 may pose a challenge in pulse due to a majority of the ensemble entering on the offbeat of beat one in both measures. Measures 115-118 may also pose a challenge in terms of tempo maintenance and vertical alignment, due to a majority of the ensemble playing in rhythmic unison. Isolating low reeds, low brass, string bass, piano, and percussion section to listen for clarity and correct accentuation of beat one of each measure will help the remainder of the ensemble with rhythmic accuracy. The timpani should exhibit rhythmic clarity through the glissando at measure 118.

At rehearsal letter I, bring out the the “buzz” of the stopped horn in horns 3 and 4. In measure 132, syncopation is present in trombones and tubas, an interesting rhythmic statement that may be highlighted. A new phrase begins at measure 139, which is a quasi-recapitulation of rehearsal letters E to F. A similar rehearsal approach as described previously is suggested to solidify this section.

At rehearsal letter J, beat one becomes ambiguous due to the emphasis being placed on the upbeats of each measure, particularly in low reeds, djembe, piano, and French horn lines. This makes the recapitulation of Odysseus’s Theme at rehearsal letter K all the more satisfying,

as there is finally a solid downbeat felt in the ensemble. However, the metric dissonance mars the bar line and may require repetition for the ensemble to become comfortable with the feel of this section. Rehearsal letter J should be conservative dynamically in order to leave room to crescendo into the arrival at rehearsal letter K (restatement of Odysseus's Theme). The ensemble should save the majority of their crescendo until measure 154. The trombone glissando should be the leading voice of the crescendo into measure 155.

The arrival at rehearsal letter K is another direct tempo modulation from half-note equaling ninety beats per minute, back to the quarter-note determining the beat. Maintaining tempo throughout the B section is essential so that the recapitulation of Odysseus's Theme is not restated slower than the composer intended and does not lose the desired "march feel."

A' Section

Throughout this section, appropriate balance of the melodic and accompaniment lines may need to be addressed due to the demanding dynamics. A thematic extension is found in measures 162-163, which can be emphasized by adjusting dynamics. Musical lines in this section should be isolated to ensure accurate articulations and dynamics. Intonation in the upper woodwinds, piano, and xylophone may pose a challenge to performers at measure 165, similar to measure 53 in the A section.

Though the ensemble naturally decrescendos out of the A' section due to the change in orchestration, dynamics should be adjusted and a decrescendo added beginning at measure 167 to emphasize the mood and character change at rehearsal letter L. It is important that as the

ensemble changes character, the tempo stays consistent due to another direct meter modulation at the beginning of the interluding section.

Interlude

At measure 169, low reeds should sustain a full note length in the new meter, as opposed to the previous staccato and dry style of the A' section. Throughout this section performers must aggressively subdivide. This section of the movement runs the risk of slowing down due to its legato and connected nature. The marimba plays an eighth-note ostinato that assists in the driving nature of this section. The harp should be clearly cued on their entrance at measure 170, as this is the first time they have played in the symphony thus far.

Appropriate balance between the three drum parts should be considered, as well as the timbre of the drums themselves. It is important that these drum parts be played at *p*, so not to distract from the elongated Odysseus Theme stated in bassoon, clarinet, and flute solo lines. Measure 174 is the first appearance of the SOS Ostinato, stated in the drum parts. Though this statement is subdued in dynamics, rhythmic clarity is important as it foreshadows the next formal section of the movement representing the shipwreck of Odysseus's journey.

Rehearsal letter M foreshadows the Tritone Motif in the solo bassoon, which is later heard in Section C of the movement. Clear entrances and note lengths of the low reeds and trombones in measure 184 may need to be rehearsed, with the same precision applied to the remaining statements of these quarter-note motifs. At rehearsal letter N, fragments of Odysseus's Theme is stated in the solo clarinet, joined later by the solo flute at measure 194. This should be the primary voice of this section and balanced accordingly.

When the hi-hat enters at measure 201, dynamic adjustments may be necessary so that the timbre of the cymbal does not overpower the mezzo-piano dynamics throughout the rest of the ensemble. Although the ensemble crescendo is written to begin at measure 202, the ensemble may delay the crescendo until one measure before rehearsal letter O so that the arrival to rehearsal letter O is more impactful. Members of the ensemble should emphasize the accents written in measures 202-204 to assist with note groupings and establishing vertical clarity.

C Section

Due to the dynamic level of *ff*, it is suggested that the conductor rehearse percussion by themselves throughout this section. It is important to check for tone and length of ring in the drums (particularly the timpani), mallet choices throughout the section, and vertical alignment in the percussion section. When the winds are playing, it may be difficult to hear across the ensemble, thus isolating the percussionists will help the performers understand how their parts fit with one another. In general, this section is the heaviest and most powerful moment of the first movement.

The horn chromaticism at measure 208 should be accentuated. The Tritone Motif found measures 209-212, as well as measures 215-218, may need tuning and balance adjustment in the brass. Dynamic adjustments should occur as needed so that the ensemble is balanced and the Tritone Motif is the primary voice. Odysseus's Theme is subtly quoted in Eb clarinet, first clarinet, soprano sax, horns 1 and 2, and euphonium in measures 213-214 and is an important motif that adds to the character of this section.

At measure 226, a “*ffff*” tone cluster containing every pitch except G and Gb is present; all tones should be balanced equally. In measures 227-230, trombone and French horn rips should be “blaring” with bells up as designated on the performers part, as this represents the shipwreck and peril of Odysseus’s crew.

In measures 231-235, the percussion section must continue to play at the written dynamic level “*fff*.” Because there is a drastic change in orchestration, the percussionists may sense they are overplaying their dynamics; however, this is the effect the composer intended and they must continue to play full and confidently. The bass drum ruff at rehearsal letter Q may be played with an open approach, in order to make the arrival into the D section poignant.

D Section

This section of the movement does not contain any technical challenges, and offers the ensemble its first opportunity for rubato, expressive interpretation. The only particular challenge regarding vertical alignment is between the drums, bass drum, and conductor. The flutes perform a semi-tone drone, and should not close their interval but instead embrace the dissonance. The flutes should also listen around the ensemble, and mark where there are other entrances or musical lines that allow them to sneak a breath as they stagger breathe, so that there are no gaps in the drone. Similar to the interluding section of this movement, members of the ensemble should aggressively subdivide, despite the connected feel of the remainder of the movement. This will help ensure releases and entrances are together and maintain rhythmic clarity.

The rhythm found in the drum part at measure 250 should replicate the S.O.S. Ostinato, now stretched over two beats. It is advised that when the drum and bass drum percussionists

perform these rhythms in unison, they visually communicate with one another on their entrances so that there is rhythmic clarity. This approach may be used until rehearsal letter S, when tempo is more direct and easy to interpret.

Balance between the trombone glissandi and the French horn may need attention for both intonation and style purposes. These glissandos should be slow and drawn out, almost as if the trombones are sighing. This dramatic effect represents the ship sinking as the crew members perish.

At measure 263, it is suggested that the conductor connect with the drum and bass drum players before giving the downbeat to rehearsal letter S, so that the S.O.S. Ostinato is clearly articulated at the desired written tempo. The last measure should ring as long as possible before moving to the second movement. The harp will need to change pedals before the second movement, so allowing the tam-tam, drums, and piano to ring as long as possible will assist with this transition.

II. Immortal Thread, So Weak

Introduction

At measure 5, attention to the vibraphone motor speed and mallet choice may be needed to balance the harp (“very soft mallets” and “motor on med. slow” indicated). At measures 7, 9, and 10, clear cues for the performers are recommended for vertical alignment. Timing of the crescendoing solo clarinet entrance with the ensemble decay of measure 10 is an important pacing moment in this movement. The conductor may choose to conduct the solo clarinet, or let the player enter freely before rehearsal letter A.

Throughout this movement, intonation between the winds, harp, piano, and vibraphone may pose a challenge. There are also many unison moments between upper woodwinds, sometimes in octaves, which may need attention to pitch. Rubato liberties from the conductor are welcome throughout this movement. John Mackey says, “obviously with slow emotive music, there’s a much wider range of what I find perfectly acceptable and interesting and beautiful. As the marked tempo goes down, in general I think the suitable amount of personal conductor interpretation goes up – dynamic shaping of phrases, pushing and pulling of tempo, and overall soloist expression. If I mark it 56 and ‘with rubato’ and you do it between 48-60 given the place in the phrase, that seems fine.”⁵⁵

A Section

In measures 13-16, it is suggested that the clarinet soloist and conductor work in tandem to create an expressive line. In Measures 15-16 solo bassoon enters in unison with the solo clarinet, which also may pose a pitch challenge.

At measure 20, on beat 4 in solo clarinet, the concert G anticipates a tonality change at the downbeat of measure 21. Isolating the clarinet soloist on beat 4 along with the players on the downbeat of 21 may assist with this modulation. Rehearsal letters B to C may need attention with regard to balance and dynamics to ensure proper pacing. At measure 22, the alto saxophone should bring out this motif. At measure 24, the half-note motion stated in the bassoon and second clarinet part should be highlighted. At measure 26, the English horn and bassoon motion should also be emphasized.

⁵⁵ Ibid.

Rehearsal letter C foreshadows the climax found at rehearsal letter L. Though there is no tempo change indicated, the conductor may choose to pull back tempo in measure 29 to imitate the moment at rehearsal letter L. In measures 32-35, tension is created on beat one throughout the woodwinds and French horn. Each of these figures should be emphasized.

The conductor may choose a fermata-like gesture in measure 36. Measures 35-40 may need to be isolated so that the performers understand their entrance and intonation responsibilities. That the same passage happens again measures 123-127 should be pointed out. A clear release point at measure 39 may help the ensemble, as it occurs in the middle of the flute fermata. Soft, tapered releases are encouraged.

B Section

There is a tempo change at rehearsal letter D, the start of the B section of this movement. Rubato motion is indicated and encouraged throughout this section. Intonation between clarinets and soprano saxophone may need to be addressed in measures 53-56. Solo clarinet enters a semitone away from the soprano sax at measure 56. Isolating these two pitches is recommended, so that performers become comfortable with the dissonance. A clear, tapered release point is needed from clarinets at measure 56. This release aligns with the solo clarinet entrance. A clear entrance cue at measure 58 for the harp is advised, and passive beats throughout this section assist the ensemble in counting rests.

Isolating measures 60-61 to rehearse the dissonance and swelling dynamics may help achieve the sound effect desired by the composer. These two measures foreshadow the

interluding material at rehearsal letter H. Informing the ensemble of this may help place measure 61 in context to the performers.

The clarinets should bring out their eighth-notes in measures 68-71. This musical line should equal the dynamic contribution of the bassoon and English horn eighth-note motif found in measures 69-70. Trumpets entering in measures 73-74 may need a cue from the conductor for a confident entrance, particularly due to the length of time they have been resting.

Instructions to the ensemble may be needed at measure 74 due to the release designated in all of the ensemble parts, aside from the oboe and solo trumpet. Asking the ensemble to fade out and taper their release as the oboe and trumpet continue to perform the main theme is advised. Showing a clear release point will help with clarity. At measure 76, the clarinet line (which is in unison with harp and vibraphone) should be balanced properly. Directing the performers' ears to this may assist with any intonation issues that may arise.

Interlude

The interlude poses challenges to balance and intonation. Isolating each section's entrance to check for intonation while encouraging performers to embrace the dissonance is helpful. After the sections perform their quarter-note motion, the sustained notes should be as soft as possible so that new entrances are heard. The layered entrances naturally increase the volume of ensemble. Encouraging performers to hide their entrances will help this section dynamically grow. This section is marked *allargando*, and should occur in an organic fashion.

Attention to vertical alignment of harp and mallets in measures 87-88 may be needed. Isolating measure 88 to check for accurate release points from the ensemble will help clarify that

oboe, English horn, and trumpet carry over and taper to release on beat 6, while the solo clarinet plays through the measure. It is recommended that the conductor linger on beat six before moving to rehearsal letter I for expressivity.

A' Section

Throughout this section there are several false arrival points. Mackey writes big moments that all lead to the climax found in measures 116-117. The goal of an ensemble should be to pace this section dynamically. Particularly at rehearsal letter J, there are many additions to the texture, making it important to stay true to the written *mp* dynamic.

A tempo change takes place at rehearsal letter I, established by string bass, harp, piano, and marimba. The clarinets should bring out the eighth-note lines in measures 94-95. Isolating the French horns in measures 96-97 to check for both intonation and rhythmic accuracy may assist with vertical alignment leading into rehearsal letter J, especially if the conductor chooses to interpret this in a rubato manner.

The euphonium, alto sax, and English horn counter motif found in measures 98-99 should be highlighted, with the euphonium voice as the primary color. However, it is important to make sure that the melody, stated in first flute, oboe, solo clarinet, soprano sax, and trumpets 3 and 4, is properly balanced throughout rehearsal letters J to K.

Possible intonation challenges may occur between piccolo, oboe, solo clarinet, and soprano sax in measures 103 and 105. This is due to the high tessitura, as well as stronger dynamics throughout the ensemble, which may make it more difficult for the performers to hear each other and adjust.

Wind players articulating downbeats at measure 104 should add front and decay to the notes in order to assist with clarity in the lilt feel. Isolating and rehearsing alto sax, tenor sax, French horns, and euphonium at measure 104 may be necessary to help clarify interpretation on the syncopated line. “Suddenly brighter” is indicated in the French horn part, suggesting that the horns should lead this musical line, which may require appropriate balancing. The “suddenly brighter” indication should only take place in measures 104-105.

Poco accelerando is indicated at rehearsal letter K, and can be propelled by quarter-notes found in saxophones, piano, harp and mallet performers. These sections may be isolated since their rhythm will drive the tempo in this phrase. Fragments of Odysseus’s Theme from movement one are found as interjections in measures 107, 109, and measures 112-113. These thematic fragments should be emphasized and brought out of the ensemble texture.

As the tempo decelerates before rehearsal letter L, performers should perform full-value note lengths as the tempo expands. Percussion contribution plays a crucial role in the crescendo into rehearsal letter L. Proper percussion balance at measures 115 and 117-118 will assist in the impact of this moment.

French horn and euphonium lines at measure 115 should ring through the ensemble, and half-note chord changes in measure 116 must be brought out and balanced accordingly. Articulation adjustments to those performing this chord change may be needed in order for the line to be heard during this powerful moment. Isolating and rehearsing the “non-dim” instructions given to the second clarinet, first and second French horns, and the euphonium may be necessary. Performers should emphasize the tritone. The ensemble decrescendos all the way

down to *niente* or *pianissimo*, as designated by the composer at the end of measure 119.

Measures 122-127 should replicate measures 35-40.

C Section

The flute release in the middle of measure 130 should be tapered. There is a tempo change indicated at measure 131, which should be noticeable. The bassoon and solo clarinet play in unison at measure 132, similar to the beginning of the movement, which may pose an intonation challenge. The performers should also agree on how to phrase the line.

A clear downbeat for bass clarinet, saxophones, string bass, and vibraphone at measure 135 may be needed, as well as a clear release point on beat three of this measure. The solo flute and bassoon play in unison at rehearsal letter O. The bassoon shifts to tenor clef a few measures prior, so checking for accurate pitches and intonation between these performers is advised.

Isolating and rehearsing measures 145-146 to ensure performers properly swell dynamically will assist with the pacing of this moment. The solo clarinet should soar over ensemble, as the composer instructs them to play “crying out, *motto espressivo*.” The conductor may choose to wait for the clarinetist to breathe before showing beat two of measure 146, so that the soloist need not rush before re-entering and finishing their solo.

The harpist should slow down naturally until the end of the movement. This can either be controlled by the conductor or the performer; clear downbeats in each of the last three measures, however, should be given so that the string bass, piano, and bass drum enter together. It is advised that the conductor instruct the performers to let all sounds ring as long as possible, in a

similar fashion to the ending of the first movement, so that the transition into the third movement is organic.

III. The Attentions of Souls

Transition

This section represents Odysseus returning to the sea to sail home, and similar soundscapes are found in the ensemble to represent the journey. Wind chords should resonate equally, with no section sounding over another, and each pitch created equally and balanced properly. Instructions may need to be given to performers to follow the dynamic shaping on their page independently. In general, this section should sound subdued and distant. Performers should be careful not to crescendo too much, and err on the side of underplaying all dynamics. The wind chords should not overbalance the extended techniques and sound effects in the percussion section.

A clear downbeat gesture at rehearsal letter A is suggested towards the French horns and euphoniums, as this is the first quasi-melodic content of this section. This motion should also be applied to measure 22. Instructions for a unison breath may be needed at the end of measure 21, so the performers can enter again with clarity at measure 22.

The muted trumpet and oboist may also need instructions because they enter together at measure 24, but release separately. The oboe player may be uncomfortable with the solo release at measure 27. Affirming that they are the solo voice in the ensemble, in addition to the percussion, may help them perform more confidently.

The threaded rod effect on the tam-tam should begin to fade before the conductor gives the downbeat to rehearsal letter B. The pacing of this moment is crucial to the mood of this section. The low reeds and drums need clear cues at rehearsal letter B, due to the drastic shift in tempo and energy. Very accurate tempo is required from the conductor. Once selected, this pace remains constant for the rest of the movement.

Introduction

The length of bass drum ring and duration of wind notes should match. The wind players should have “front” to their notes, but with clear space and attack in order to assist in establishing a clear tempo for the rest of the ensemble. The ensemble may be uncomfortable with the silence in measures 33-36; bowed tam is the only sound in these measures. Clear entrance cues at measure 37 for the low reeds, piano, and drums is recommended.

In general, the section between rehearsal letters B and C requires independent counting as well as confident entrances from the woodwinds. Tempo should be maintained. In measure 40, attention may need to be given to the soprano and alto sax, as they have two different dynamics (*mf* and *mp*) with the same motif. This difference should be exaggerated for the desired “echo” effect requested by the composer. Vertical alignment challenges may arise in measure 52, because woodwind fragments create one composite line.

When the brass begins to layer in at rehearsal letter C, the ensemble should be careful not to crescendo too soon. There is a long build until the arrival at measure 69, and the ensemble should pace this growth appropriately. Re-articulations and proper dynamic swells in the

trumpets and French horns may need the conductor's attention in measures 57-69. More "front" or space prior to re-articulations may be needed in order to create clarity to these chord changes.

In measures 61-62, balancing the alto sax, tenor sax, piano, and marimba chromatic motion with the texture of the ensemble is suggested. In measures 64-68, there is a crescendo in the low reeds, trombones, tuba, and string bass that grows to *f* at measure 65. On beat two of measure 65, there is a dynamic "reset" down to *mp*, an essential effect that assists with growth to the ensemble impact at measure 69. Measure 67 has "*ffp* crescendo" indicated in the low reeds, and "piano crescendo" in the brass. That the composer desires to hear the reediness of the low woodwinds over the edge of low brass is inferred and sections should be balanced accordingly. Be aware of multiple dynamic indications in measure 67.

From measures 65-69, the percussion section is essential to the crescendo of the ensemble. Vertical alignment and equal contribution to the crescendo should be rehearsed so that the winds can confidently layer on top of percussion. In measures 67-68, the marimba is instructed to perform "random pitches using black and white keys." In measure 68 the timpani is instructed to "gliss evenly, reaching A on downbeat." Performer interpretations may need to be monitored.

Careful attention to pitch may be needed at measure 69. Choking and dampening of all percussion at measure 69 is essential, so that the written silence in measures 69-71 is not interrupted by anything ringing at the back of the ensemble. Similar to measures 33-36, performers may be uncomfortable with the silence in measures 69-71 and may need instructions that this is an intentional indication from the composer. After cueing the solo flute at measure 71, it is advised that the conductor connect with the pianist upon the arrival of rehearsal letter D. The

piano part, performing the Travel Ostinato, includes a driving figure that is found throughout the entire A section.

A Section

A possible challenge at the beginning of the A Section is vertical alignment and intonation between solo flute and marimba. The marimba part switches to treble clef upon the entrance at measure 75, which may need to be addressed. Though the dynamics in the marimba are written at *piano*, the line should be performed in a soloistic manner. A clear cue is suggested for the harpist at measure 78.

At rehearsal letter E, the composer instructs the solo clarinet to perform “menacing.” Encouraging the soloist to play in a charismatic fashion will help realize the composer’s intent. This theme sets up the character of this movement. In measure 85, the composer indicates a sixteenth-note figure in the piccolo and flute to be played “like a trill.” These instructions are designated only at this point in the score, but should be applied to all future identical rhythmic figures (for example, measures 128 and 130 in the upper woodwinds, and later at measures 227 and 229 in the trumpets).

The decrescendo in the xylophone and marimba at measures 91 and 93 is an important effect. This dynamic marking is not written in winds, and should be highlighted in the percussion section. In measures 94-95, a crescendo is indicated; however, the composer then deceives the anticipated arrival and writes a decrescendo into rehearsal letter F. This is the only time there is a decrescendo at the end of the Menacing Theme’s presentation. This anomaly should be exaggerated. From measure 97 to the downbeat of measure 98, attention to vertical alignment

may be needed between vibraphone, xylophone, soprano sax, oboe, flute, and piccolo. The same attention should be given to measures 99-102 in flute, oboe, soprano sax, and xylophone. At measures 100-102, the composer instructs the trombones to “gliss full bar, reaching VII position on the final 8th-note.” Mackey is very specific, and performers should execute this effect properly.

In measures 103-104, performers should match note lengths and interpretation, as well as exaggerate the dynamic contrast of the line. There is also a difference in the designated *f* of the trumpet line and *mf* in the soprano sax. The composer likely desires the trumpet voice to balance above the soprano sax. A clear cue for the vibraphone is recommended at measure 106. This line is the only melodic content, and should be brought out of the texture in a soloistic manner, leading into the Menacing Theme presented in the solo clarinet again at rehearsal letter G.

At measure 104, the low reed motif should be stated in a menacing style, mimicking the clarinet solo. Rehearsal of the brass from measures 117-125 is proposed in order to detail the isolated rhythms. Measure 118 should have similar force to the sudden burst of sound at measure 120. In measure 118 the trumpets play in unison with the clarinet, oboe, and flute. This measure may need to be isolated in rehearsal for clarity of vertical alignment throughout the ensemble. The stopped horn and flutter tone effects at measure 120, as well as swells and crescendos into rehearsal letter I, are important musical nuances. Attention should be given to the marimba glissando at measure 122 to ensure the desired sound effect is achieved while maintaining rhythmic accuracy.

The euphonium and tuba entrance at measure 123 should be emphasized. This entrance is in unison with the bassoon, bass clarinet, and baritone saxophone. A clear “front” to the entrance

at measure 125 is needed from all brass players, despite no written accent. There should be an even, crescendoing swell to the arrival at rehearsal letter I.

A' Section

The first two measures of this section should be powerful in low winds and French horns. The conductor may need to isolate this dotted quarter-note motif in order to achieve accurate interpretation on articulation, note length, and intonation. This is a recurring motif throughout the movement, so attention to detail here will assist with overall ensemble clarity. Isolating the low woodwinds and marimba to check that grace note interpretations are matching may be needed. These performers should bring out the first two measures of this motif, and then come down dynamically in measures 128-130 to help balance the theme. In measure 131, they should also bring out the harmonic changes until the downbeat of measure 132. Essentially, the performers should stay true to what is on the page, but since this is an exciting and climactic moment of the movement, there is a risk that the melody will be buried by these dotted-quarter-note ostinato figures. Taking time to balance this section properly will save time when it is restated at rehearsal letter Q. Balancing the Menacing Theme, stated in oboe, clarinets, and saxophone, is essential for this musical moment. The trumpets should emphasize the accents in measure 128, which will assist with vertical and rhythmic clarity throughout the ensemble.

Attention to intonation and balance may need addressing in measures 137 and 139. At measure 137, a Bb major chord is heard in the brass section, while a Bb minor chord is found in the woodwinds. The same chordal responsibilities are found in measure 139, now outlining Ab major/minor. Each of these measures present a musical “punch,” and the conductor should adjust

articulations to ensure these figures are nuanced appropriately. The ensemble has a perfect-fifth arrival on concert pitches D and A at rehearsal letter J, which must be tuned properly. Similar instructions as those mentioned before rehearsal D should be implemented.

B Section

Throughout this section, marimba and vibraphone maintain tempo through the Travel Ostinato. The performers should keep this section driving, and the conductor should connect with the performers. A clear entrance cue is recommended at rehearsal letter K for the saxophone and trumpet. The composer indicates these motifs to be “biting,” and the performers should take these instructions seriously. At measure 159, another clear cue is suggested for the low reed entrance. This should mimic the “biting” style of saxophones, though it is not indicated on the performer’s part. The piano line at measure 162 should be brought out of the texture of the ensemble, as the prepared piano is a characteristic sound in this section of the movement.

Measure 164 features a similar explosion of aggressive sound as was found in measure 120. A clear cue from the conductor will ensure a clear entrance from low reeds, French horns, and low brass on beat three. At measure 168, soprano sax, harp, tam-tam, and bass drum should have confident entrances, which can be assisted by a clear cue from the conductor. In general, this section of the movement runs the risk of dragging, as it is similar to the independent entrances found in the introductory section. At measure 177, the piano, harp, xylophone, and drum parts should be emphasized, and dynamic adjustments may be needed.

Attention to rhythm in soprano and alto saxophone at measure 180 may be needed. Performers should emphasize the accents to bring out the playful rhythmic motif. Due to thinner

orchestration at measure 185, a massive crescendo is needed from the upper woodwinds and percussion; however, the winds should not overplay the arrival at measure 186. This section will sound powerful after such a thin texture, and the ensemble should be balanced appropriately. Clarifying note lengths, articulation, intonation, and balance in the winds at measures 186 and 188 is essential. Replicate the clarity achieved in the ensemble in these two measures throughout the remainder of this section. The woodwinds and marimba should bring out measure 189 and performers should follow the contour of the line, dynamically.

At measure 190, the ensemble may be at risk of slowing down, as the emphasis is placed on beats two and four. Checking cymbal and tam-tam chokes will assist with clarity in this section. The Eb clarinet, clarinets 1 and 2, soprano sax, and alto saxophone should bring out the quasi-glissando figure found in measures 192-193. These dynamics should be taken literally, and be supported by the piccolo. Release points from the remainder of the ensemble should be exact, so that this figure is not buried by the dotted quarter-note motif.

A performance suggestion is to start measure 194 more softly than written, and then crescendo up into rehearsal letter N. This crescendo should be driven especially by the trombone glissando. Vertical alignment in low reeds, low brass, piano, marimba at measure 200 may present a possible issue, due to the volume indicated. One suggestion is to crescendo down the line to encourage more energy from performers.

At rehearsal letter O, the Travel Ostinato previously found in the piano and mallets is passed to the flutes and piccolo. The rest of the ensemble drops out of the texture for two measures. The composer instructs the solo Eb clarinet to play “raw, vulgar,” but does not give the soprano saxophone the same instructions. Balancing this duet and checking performers’

interpretations may be necessary. Note lengths and front end articulations (mm. 205-207) may need attention. The bassoon, contrabassoon, bass clarinet, baritone saxophone, and euphonium should bring out beat 3 of measure 207. Adding an accent to this beat, or a small lean into the next measure, will highlight this musical line.

Measure 211 should be “raw, vulgar” in the saxophones. In an interview with Eric Smedley in *A Composer’s Insight*, Mackey was asked about groups interpreting his compositional style. He says he is “often disappointed that ensembles do not spend more time playing exactly what is on the page, either due to a lack of attention to detail or being overly refined.”⁵⁶ Mackey also mentions that “many groups are afraid to move outside the box. There are some pieces of mine that work better with high school band rather than college band because they haven’t learned to play [with] that refined sound yet. A high school student will be more like, ‘this is nasty’ as opposed to a college student that just spent the past couple of years learning not to play like that.”⁵⁷

The clarinet chromaticism in measure 213 should be heard over the ensemble. No dynamic marking is written on this musical line; however, the previous clarinet entrance is marked *ff*. Measure 214 poses a possible dynamic challenge as well as an issue of vertical alignment in the low reeds and tuba. At measure 216, the ensemble should crescendo beats three and four, in order to bring out the desired effect from composer, especially in the low brass and low reeds on the sustained note. Rehearsal letters P to Q may pose a challenge for the percussion. The conductor is advised to isolate this section in order to listen to the timbre of the log drums,

⁵⁶ Eric Smedley, “John Mackey,” in *A Composer’s Insight*, vol. 5., ed. Timothy Salzman (Galesville, MD: Meredith Music, 2012), 148.

⁵⁷ *Ibid.*

motor speed in the vibraphone, and mallet choices in the mallets, as well as an even decrescendo from all performers. A very clear cue to xylophone, piccolo, and Eb clarinet for their entrance at measure 224 will be helpful. Instructions to the Eb clarinet may be needed, as they do not enter with the piccolo.

A'' Section

The clarity achieved in the A section regarding note length and interpretation of dynamics in the low reeds, French horns, low brass, and percussion should be replicated at rehearsal letter Q, when the theme is restated. Balancing the theme with the addition of trumpets to the upper woodwinds may need to be addressed as well.

The same tuning responsibilities at the 6/8 meter “punches” should be replicated at measures 236 and 238. A phrase extension is found in measures 241-242. Players raise their bells towards the audience, and must not ignore these instructions, as it is a distinguishable characteristic of the composer. There is a dynamic reset at measure 241, so that ensemble has room to grow into the impact at measure 243. The ensemble may need to adjust to a lower volume level in order to achieve the desired effect of the composer.

It is recommended that the conductor isolate the percussion section in measures 243-251, in order to listen for vertical alignment, balance, and timbre of the section, with a suggestion to then layer in the woodwind flourishes. Once these two sections are balanced, the main focus should be on the “blaring” brass. Brass chords should be tuned so that the correct sonority is achieved. Pitches D, Db, G, and Ab are present, outlining a perfect-fifth, an augmented fifth, and a tritone. This chord is very dissonant, but essential to the balance.

Interlude

Measure 251 presents an elision between the A” section and the Interlude. The dotted quarter-notes in the brass should be short, powerful, and tuned to the G and D perfect-fifth. The tam-tam is to “dampen, but don’t abruptly choke.” In general, this section of the movement runs the risk of slowing down due to technical demand in low reeds, and the isolated, aggressive entrances in the duple motifs throughout the winds. This is especially challenging when entering on an upbeat at such a quick tempo. This interluding material should naturally grow in intensity due to ensemble members adding into the texture throughout, as well as to growth in the written dynamics. The ultimate priority should be tempo maintenance so that the end of the movement does not lose energy.

Another performance suggestion is to bring the low woodwind and piano eighth-note motif down to a *p* dynamic, in order to set up the intensity built throughout this section. Performing these technical passages in a more subdued manner may assist with tempo maintenance and balance. French horns may need a clear cue from the conductor at measure 255. Some of the French horns are stopped, while some are open, and the balance of this effect should be considered.

Rehearsal letters T to U poses the biggest challenge in terms of vertical alignment. This section should be isolated and rehearsed. The trumpets may risk overplaying at rehearsal letter U. The section should balance octaves accordingly and the conductor may choose to ask for a lesser dynamic level since pacing the remainder of the symphony should be taken into consideration.

The piccolo, flute, clarinet, and saxophone lines in measures 282-285 should be prominent in the texture. The trombones lead the crescendo into rehearsal letter V with the

glissando. One performance suggestion at rehearsal letter V is to have the ensemble play the written dynamics for four bars, and then slightly back off as the trumpets enter at measure 290 with a duple motif. This will assist with the pacing of the crescendo as the ensemble nears the end of the symphony.

The tambourine at measure 298 should be prominent and assist with tempo maintenance, but should not overpower the ensemble. The performer is instructed to “raise tambourine higher while increasing volume” and this indication should be followed properly. Clear articulations and note lengths in the low reeds and low brass at measure 304 may need to be addressed. There is a rhythmic difference in the trumpet and French horn horn eighth-note lengths versus low reeds and low brass dotted-quarter-note lengths. The conductor may choose to point this difference out to the performers so they do not try to adapt to what they hear, and instead stay true to what is on their pages. Tempo in measures 307-308 may be challenging due to the percussion section and winds lacking clear downbeats.

A” Section

Measure 309 is a recapitulation of the Odysseus Theme from movement one, stated in trumpet, French horns, trombone, and euphonium. This is the ultimate moment of the symphony. There should be clarity at the front of each note of the Odysseus Theme so that each note will resonate. The woodwinds should soar over the Odysseus Theme recapitulation. Isolating and checking for clarity and vertical alignment is suggested, to ensure this flourishing effect is executed properly. Note releases at the end of scalar passages should be coordinated.

A big crescendo occurs at the beginning of measure 320. However, dynamic adjustments may be needed so that the arrival at rehearsal letter X is felt as the final impact. The French horn and trombone Gb entrances on beat 3 of each measure increase the intensity of this moment. Adding front to the notes for clarity as needed will assist in this motif sounding balanced. At rehearsal letter X, the same performance suggestion made at rehearsal letter V may be applied. The conductor may isolate the “stinger” indicated in the oboe, soprano sax, alto saxophone, and trumpets at measure 328. This is an important effect that should be brought out of the texture of the ensemble.

The trumpets are instructed to perform “bells up” beginning at measure 329, as indicated by the composer. This should also be applied to the trombone beginning at measure 345, and the clarinets at measure 347, until the end of the symphony. The last note of the symphony is a perfect-fifth on pitches F and C, which should be tuned to be resonate equally. The last note grows until the release with absolutely no decay.

Conclusion

Although a challenging work, conductors and ensembles should find the rehearsal process and performances for *Wine-Dark Sea* artistically rewarding and enjoyable. The quick tempos and frequent meter changes may pose technical issues in the beginning stages of preparation; a slower rehearsal tempo is suggested when first reading the first and third movements of the symphony. The second movement’s most challenging aspect will be maintaining good dynamic pacing due to the length of the movement. Throughout the symphony, attention to detail in the percussion is needed. The conductor is encouraged to explain the

narrative of the symphony to the ensemble, so that the performers understand this programmatic work and the music can truly come to life.

There are four adaptations of the symphony that allow a variety of ensembles to enjoy elements of Mackey's symphony. *Until the Scars*, an adaptation of movement one, was published in 2019 and is a grade 4+ work lasting four minutes. *Songs from the End of the World* is a chamber work for solo soprano voice, chamber winds, piano, harp, and percussion. In this adaptation of the second movement of *Wine-Dark Sea*, the lyrics portray Kalypso's point of view. The work was published in 2015, commissioned by several universities. *This Cruel Moon*, also based on the second movement, was published in 2017 and is a grade 3.5 work lasting six to seven minutes, depending upon interpretation. *Lightning Field*, a grade 3 work lasting five minutes, is not a direct adaptation of movement three; however, it contains similar form, melodic, and rhythmic content of "the attentions of souls."

John Mackey is a prolific American composer who has received numerous awards and honors for his musical contributions. His unique compositional style is distinguishable in his works regardless of the genre; his compositional voice is heard throughout *Wine-Dark Sea*. Audiences, conductors, and performers alike continue to find enjoyment in his music due to his creative, rhythmic, and unique scoring for winds and percussion, of which *Wine-Dark Sea* is but one example.

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APPENDIX A

PERMISSION TO INCORPORATE MUSICAL EXAMPLES

Email - Wed, January 29, 2020:

Good morning!

My name is Shannon Weber, I am a graduate student at Colorado State University, in the conducting studio of Dr. Rebecca Phillips. I am currently working on my thesis, which is a conductor's analysis of Wine-Dark Sea. One chapter is a theoretical analysis of the symphony, and I am writing this morning to ask for copyright permission to include musical examples/excerpts from the score into that chapter of my thesis. I plan to include the copyright permission as an appendix item. The excerpts will be small examples of main themes/motifs/ostinatos transcribed by me.

Thank you for your consideration! Please let me know if you have any questions.

Shannon Weber
Graduate Teaching Assistant
M.M. Wind Conducting
Colorado State University

Reply - Wed, January 29, 2020:

Hi Shannon-

Absolutely, no problem!

Sarah Meals, CC'd: John Mackey

Reply - Th, January 30, 2020:

Hi Sarah! Thank you so much. Does this email suffice, or is there an official document I should attach?

Thanks again for your help! Have a great day.

Reply - Fri, January 31 2020:

Yes, this email should be sufficient—and if it's not, please let us know!

Sarah Meals, CC'd: John Mackey

APPENDIX B

PROGRAM NOTE: *Wine-Dark Sea - Symphony for Band*, by John Mackey (2014)

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, "Aurora Awakes" would be "Slow Music Then Fast Music #7 in E-flat." Sometimes she'll hear a piece halfway through the writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. So with "Wine-Dark Sea", my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and the University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with "Harvest," my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since the story needed to be big (epic, even), I'd use the original truly epic tale of Odysseus, as told thousands of years ago by Homer in the *Odyssey*.

The full *Odyssey*, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

After ten years of bloody siege, the Trojan War was won because of Odysseus's gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus's journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, so weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at

her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has give him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The attentions of souls

But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night. When Odysseus cuts the throats of the sacrificed animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping. Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.

Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, “immortal thread, so weak” telling of Kalypso’s broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.

APPENDIX C

Form Chart for *Wine-Dark Sea, Symphony for Band* by John Mackey (2014)

i. Hubris

Form	Introduction	A Section	Transition
Tempo & Meter	4/4 - 90 bpm, Maestoso	4/4 - 90 bpm, Maestoso with some 7/8	4/4, 3/8+3/4, 3/8+4/4 - 180 bpm (half note @ 90 bpm)
Measures	1 - 18	19 - 59	60 - 63
Phrasing & Tonality	9 + 2 + 4 + 3 Tonal center - C	9 + 16 + 16 Tonal center - Eb (Phrase 1) & Ab (Phrase 2)	4 Ab Modulating to G
Melody/ Themes	Theme 1 - stated in French Horns, (Odysseus's theme).	mm.19-27: solo snare establishes march style. Quarter note staccato interjections in low reeds/low brass/ horns set up rhythmic/tonal ostinato that will continue throughout A section. Phrase 1 mm. 28-43: Odysseus Theme - stated in trumpet/trombone. Phrase 2 mm. 44-59: Odysseus Theme - stated in trumpet/trombone/ oboe/euph. Trombone scoops/glisses add to "brash and vulgar" indication.	No melodic material. Foreshadowing future ostinato motifs. Unison rhythmically to establish new meters/pulse.
Harmony	Trumpets/Trombones support theme. Measure 11 contains cluster chord from full ensemble.	Snare continues to support march like style to A section. Phrase 1 mm. 28-43: Quarter note ostinato in low reeds/horns/low brass. Upper woodwind 16th note interjections as a response to the melody. Phrase 2 mm. 44-59: Quarter note ostinato in low reeds/saxophones/ horns/trombone/tuba/timpani. 16th-note interjections from upper woodwinds.	N/A
Style	Triumphant, stately.	March like.	Low, aggressive. Crescendoing into new section.
Dynamics	<i>f-ff</i>	<i>mf-ff</i>	<i>mf-ff</i>
Programmatic Description	First statement of Odysseus's theme, recurring theme throughout the movement introduced in unison French horn section. Sets up story line of Odysseus's tale.	Triumphal march continues, showing Odysseus's most harmful cargo; pride.	Transitioning Material into B section, introducing new rhythmic meters and tonal center.

Form	B Section Introductory Material	B Section	A' Section
Tempo & Meter	Multi-Meter: 2/2, 3/4, 5/4, 2/4, 7/8 - 180 bpm	Multi-Meter: 3/8+3/4, 3/8+4/4, 5/8, 3/4, 7/8, 2/4, 4/4, 3/2, 5/4, 6/4 - 180 bpm	4/4 - 90 bpm
Measures	64 - 80	81 - 154	155 - 168
Phrasing & Tonality	17 Tonal center - G	4 + 4 + 7 + 9 + 14 + 10 + 10 + 16 Tonal center - Eb	14 Tonal center - Ab
Melody/ Themes	Fragments of Journey Ostinato are foreshadowed. Stated in bass clarinet/contrabass clarinet/alto sax/tenor sax/piano, later joined by bassoon/contrabassoon.	mm.81 - 84: rhythmic ostinato in low reeds/piano is established. Phrase 1 mm. 85-88: sfz stabs in oboe/English horn/trumpet/horn. Phrase 2 mm. 89-95: aggressive unison eighth note line in flute/clarinet/trombones. Phrase 3 mm. 96-104: aggressive unison eighth note line in flute/clarinet/alto/tenor/euph/trombones. Phrases 4 & 5 mm. 105-118/119-128: New meter established, melody in trumpet/euph with 16th note additions in upper woodwinds. Phrase 6 mm. 129-138: 7/8, 2/4 theme extended into 4/4, 3/4 meters, orchestration fading out making it feel like a diminuendo. Phrase 7 mm. 139-154: restatement of B Introductory material, growing into recapitulation of A section. No real melodic content, but rhythmic motifs in upper woodwinds.	Odysseus Theme recapitulated, stated in oboe/English horn/trumpet/trombone/euph. Phrase extension found in mm. 162-163, accentuated with trombone glissando.
Harmony	Trombone rips/percussion providing pulse.	Phrase 1 mm. 85-88: rhythmic ostinato continues in low reeds/piano. Hi-hat provides pulse. Phrase 2 mm. 89-95: rhythmic ostinato continues in low reeds/piano. Hi-hat provides pulse. Phrase 3 mm. 96-104: rhythmic ostinato continues in low reeds/piano/double bass/tuba. Hi-hat provides pulse. Phrases 4 & 5 mm. 105-118/119-128: shortened version of ostinato in low reeds/brass continues in new 7/8, 2/4 meter. Phrase 6 mm. 129-138: ostinato in low reeds/brass/piano altered to fit new meter. Phrase 7 mm. 139-154: restatement of B Introductory material, growing into recapitulation of A section. No real melodic content, but rhythmic motifs in upper woodwinds.	Journey Ostinato in low reeds/saxophones/horns/trombone/tuba/timpani. 16th note interjections from upper woodwinds/xylophone/piano.
Style	Percussive, rhythmic, unsteady and driving.	Aggressive, strong, unsteady feel.	Triumphant, bold, march like.

Dynamics	<i>ff</i>	<i>mp - ff</i>	<i>ff - fff - mf - mp</i>
Programmatic Description	Throughout this introductory section, no melodic material is found but rhythmic motifs and quick meter changes set the tone for the uneasy section ahead.	This section shows the rocky seas the ship encounters as Odysseus and his crew maraud through every port of call on their way home from war.	Triumphal march recapitulates, displaying Odysseus's most harmful cargo; pride.

Form	Interlude	C Section	D Section
Tempo & Meter	Multi-Meter: 4/2, 3/8+4/4, 3/2, 180 bpm (half note @ 90 bpm)	Multi-Meter: 3/8+4/4, 3/2, 3/8+4/4, 4/4, 4/2 - 180bpm (half note @ 90 bpm)	Multi-Meter: 4/4, 6/4, 5/4, 2/4, 3/4 - 56bpm Multi Meter: 3/8+4/4, 4/2, 3/2, 2.2, - 180 bpm (half note @ 90bpm)
Measures	169 - 204	205 - 235	236 - 281
Phrasing & Tonality	12 + 6 + 18 F - eighth note ostinato in marimba	4 + 6 + 8 + 3 + 10 Eb minor - tritone progressions	15 + 13 + 18 <i>Ambiguous tonality:</i> Eb/e flute drone/cluster chord in marimba/vibraphone
Melody/ Themes	Two important rhythmic and tonal motifs are introduced in this interluding section that will be built upon in section C; the toms and small bass drum players perform the morse code sign for SOS (SOS Motif). Tritone progressions in the bassoon also introduced (Tritone Motif). Odysseus's Theme is performed in the clarinet/bassoon/flute/oboe/English horn (passed around), elongated and flowing over the rhythmic ostinatos in percussion.	Phrase 1 mm. 205-208: Eb minor ostinato on woodwind/xylo section blares over percussion. Phrase 2 mm. 209-214: Brass blare tritone progression at fff: Ebm - a/Bb/ Eb - Ebm (revoiced) - Eb/e/Bb/Gb. Odysseus Theme quote mm. 213-14. Phrase 3 mm. 215-222: Tritone progression in brass repeated, plus clarinet/saxes. Trombone glasses m. 219/222. Phrase 4 mm. 223-225: No melodic content. Phrase 5 mm. 226-235: Percussion SOS Motif at ffff.	Phrase 1 mm. 236-250: Odysseus Theme fragments in solo oboe/bassoon. Phrase 2 mm. 251-263: Odysseus Theme in solo muted trumpet. Phrase 3 mm. 264-281: No melodic content. Movement begins to fade out.
Harmony	Quarter note stabs in low reeds/ trombone. Eighth note ostinatos in marimba.	Phrase 1 mm. 205-208: Trombones blare at ff Eb/Bb/A (tritone outline). Horns join m. 208, outlining tritones and minor seconds with Eb tonal center. Phrase 2 mm. 209-214: Woodwind/ Xylo ostinato on Eb minor continues. Phrase 3 mm. 215-222: Woodwind/ Xylo ostinato on Eb minor continues. Phrase 4 mm. 223-225: a dissonant progression builds in both dynamic and tonal intensity, pushing to the most climactic section of this movement. Phrase 5 mm. 226-235: Trombone rips at A, Ab joined by horns. Cluster chord with every tone but G present.	Phrase 1 mm. 236-250: Trombone "sighs", slow glissandos. Vibraphone/ marimba drone continues. Phrase 2 mm. 251-263: Drones/ glisses continue. Percussion performs soft SOS Motif. Phrase 3 mm. 264-281: Trombone glisses continue to unwind the movement, supported by soft clarinet. Marimba/vibraphone drone rolls continue. Soft SOS calls in percussion fade away and conclude the movement on a concert F strike from piano/ harp.
Style	Flowing melody layered over rhythmic percussion.	Blaring, Dissonant, Aggressive.	Haunting, legato, lamenting.

Dynamics	<i>pp - mf</i>	<i>ff - fff</i>	<i>ppp - pp - p</i>
Programmatic Description	The arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance. Transitioning to shipwreck section. SOS calls signify that impending danger Odysseus and his crew are about to face.	This section represents the shipwreck and ultimate loss of Odysseus's crew.	The "haunted sighs" represent the fallen crew members of Odysseus's shipwrecked sailors. Fragments of Theme 1 and the SOS call represent Odysseus washing upon shore, alone.

ii. Immortal thread, so weak

Form	Introduction	A Section	B Section
Tempo & Meter	Multi-Meter: 7/4, 4/4 - 80 bpm, Rubato	Multi-Meter: 4/4, 3/2, 2/4 - 54 bpm, Rubato	Multi-Meter: 7/4, 4/4/8 - 78 bpm, Rubato with poco rit./ more motion indicated throughout.
Measures	1 - 12	13 - 39	40 - 82
Phrasing & Tonality	4 + 6 + 2 Eb Tonality	(with pickup into A) 8 + 8 + 11 G - Db	16 + 6 + 12 + 9 Ambiguous - D
Melody/ Themes	mm. 11-12: introduction to Theme 1 in solo clarinet (Kalypso's Theme).	Phrase 1 mm. 13-20: Kalypso's Theme established in solo clarinet. Phrase 2 mm. 21-28: Kalypso's Theme is expanded on in solo clarinet, with alto saxophone subtly introducing a motif to movement two. Phrase 3 mm. 29-39: Kalypso's Theme is further expanded upon in clarinet. First statement of climactic moment of theme later found at rehearsal letter L. Mm. 36-39 recurring motif found from alto sax in phrase 2.	Phrase 1 mm. 40 - 55: Theme 2 (Longing Theme) introduced in English horn/clarinet/flute/ soprano sax (passed off). Phrase 2 mm. 56-61: Brief restatement of Theme 1 in solo clarinet. Phrase 3 mm. 62-73: Longing Theme expanded upon in flute/ soprano sax/clarinet, eighth note countermelody introduced underneath. Elision of Theme 1 mm. 73-74 in trumpet. Phrase 4 mm. 74-82: Kalypso's Theme in trumpet/oboe m.74, Theme 2 in flute m. 80.

Harmony	Harp, vibraphone, piano, double bass provide harmonic support throughout introductory material.	<p>Phrase 1 mm. 13-20: harp, vibraphone, piano, clarinet choir, and bassoon provide chordal harmony.</p> <p>Phrase 2 mm. 21-28: clarinet/bassoon/double bass provide parallel harmony to solo clarinet. Horn/Flute/Harp provide harmony as well.</p> <p>Phrase 3 mm. 29-39: Full ensemble support to melody, countermelodies introduced in trumpet/horn/euph.</p>	<p>Phrase 1 mm. 40 - 55: eighth note harp ostinato present throughout phrase 1, harmonic support in double bass/piano/mallets.</p> <p>Phrase 2 mm. 56-61: Harmonic support in clarinet/horn/saxes/flutes/double bass/harp.</p> <p>Phrase 3 mm. 62-73: eighth note countermelody to theme 2 introduced in bassoon/alto sax/tenor sax/clarinets/oboe/English horn.</p> <p>Phrase 4 mm. 74-82: harp ostinato/eighth note countermelody from Longing Theme in response to Kalypso's Theme.</p>
Style	Rubato, soft, peaceful.	Rubato, expressive, songful.	Rubato, expressive, songful - more motion with more rhythmic intricacy underlying themes.
Dynamics	<i>n. - pp - p</i>	<i>pp - p - mp</i>	<i>pp - p - mp</i>
Programmatic Description	Introduction to the song of the beautiful and immortal nymph Kalypso.	Kalypso nurses Odysseus back to health, and sings as she moves back and forth with a golden shuttle at her loom.	Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

Form	Interlude	A' Section	C Section
Tempo & Meter	Multi-Meter: 4/4, 3/2 - 66 bpm, poco a poco allarg.	Multi-Meter: 4/4, 2/4, 7/8, 3/8, 3/4, 9/8, 3/2 - 78bpm (start around 60 bpm with an access to reach 78 bpm within two measures), Rubato, poco accel, poco rit., 40 bpm, 52 bpm, allarg.	Multi-Meter: 4/4, 2/4, 3/4, 5/4, 7/4 - 72 bpm/Rubato, 60 bpm/Rubato, 52 bpm/Rubato, 76 bpm/poco a poco rit.
Measures	83 - 88	89 - 126	127 - 149
Phrasing & Tonality	6 Ambiguous - cluster chords, growing in dynamics/intensity as more of the ensemble enters.	9 + 8 + 8 + 6 + 7 Bb - Db Tonal Center	9 + 8 + 3 + 3 Bb

Melody/ Themes	Kalypso's Theme quoted in clarinet mm. 87-88.	<p>Phrase 1 mm. 89 - 97: Fragments of Kalypso's Theme found in clarinet/ flute.</p> <p>Phrase 2 mm. 98 - 105: Expansions of Kalypso's Theme found passed around the ensemble (flute/clarinet/ trumpet to soprano sax/trumpet/euph/ horn/saxes/euph).</p> <p>Phrase 3 mm. 106-113: Fragments of Odysseus's Theme from movement 1 are present in oboe/sax/horn/trumpet/ euph over Kalypso's Theme of movement 2, building to rehearsal letter L.</p> <p>Phrase 4 mm. 114 - 126: Penultimate phrase of movement two. Kalypso's Theme heard throughout, #4 in Clarinet/Horn/Euph.</p>	<p>Phrase 1 mm. 127 - 135: Flute motif mm. 127-130. New motif mm. (pickup into) 131-135 in clarinet/bassoon.</p> <p>Phrase 2 mm. 136 - 143: Motif expanded upon in clarinet/ English horn/flute.</p> <p>Phrase 3 mm. 144-146: Flute/ clarinet/horn/trombone quote build into rehearsal letter L.</p> <p>Phrase 4 mm. 147-149: Gb tonality established, eighth note ostinato from Theme 2 found in harp.</p>
Harmony	Cluster chords stacking in full ensemble, altered eighth note ostinato in harp/mallets/piano.	<p>Phrase 1 mm. 89 - 97: Theme 2 harp/ mallet ostinato present, chordal harmony in performing woodwinds.</p> <p>Phrase 2 mm. 98 - 105: Theme 2 harp/mallet ostinato present, chordal harmony in performing winds.</p> <p>Phrase 3 mm. 106-113: Quarter note rhythmic/harmonic support in saxes/ piano/harp/percussion.</p> <p>Phrase 4 mm. 114 - 126: Chordal harmony in full ensemble.</p>	<p>Phrase 1 mm. 127 - 135: Harp/ piano chordal harmony.</p> <p>Phrase 2 mm. 136 - 143: harp/ double bass/woodwinds chordal harmony.</p> <p>Phrase 3 mm. 144-146: Ocean drum, representing Odysseus sailing away.</p> <p>Phrase 4 mm. 147-149: Gb drones in double bass/piano/ marimba to support harp.</p>
Style	Ominous, Mysterious.	Lamenting, Longing, Despair, Heartfelt, Rubato.	Rubato, expressive, songful, soulful.
Dynamics	<i>n - ppp - pp - p - mp - mf - f</i>	<i>pp - ff</i>	<i>ppp - mf</i>
Programmatic Description	But one day Odysseus remembers his home. Dissonant "buzzing" may represent his memory coming back to him.	Odysseus tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.	Kalypso unravels her tapestry and weaves it into a sail for Odysseus. She shows him a raft stocked with food/wine. Shattered, she watches him go; he does not look back.

iii. *The attention of souls*

Form	Transition	Introduction	A Section
Tempo & Meter	4/4 - 60 bpm	Multi-Meter: 12/8, 9/8 - 184-196 bpm	Multi-Meter: 12/8, 6/8, 9/8 - 184-196 bpm
Measures	1 - 28	29 - 71	72 - 125
Phrasing & Tonality	6 + 5 + 6 + 4 + 7 Perfect 5ths/cluster chords - no tonal center	28 + 15 F Tonality	10 + 14 + 11 + 19 D Tonality
Melody/ Themes	No melody.	No melodic content - rhythmic motifs/ostinatos/ interjections throughout to set up A Section.	Phrase 1 mm. 72 - 81: No melodic content. Phrase 2 mm. 82 - 95: Theme 1 (Menacing Theme) introduced in solo clarinet. Phrase 3 mm. 96 - 106: No melodic content, rhythmic motifs present. Phrase 4 mm. 107 - 125: Menacing Theme restated in solo clarinet, passed to Eb clarinet/Soprano sax/alto sax.
Harmony	Material reminiscent of end of movement one (haunted sighs), with dynamically swelling cluster chords, extended techniques in percussion.	Phrase 1 mm. 29 - 56: Low reeds establish quarter note “stab” motif that will be found throughout this movement. Extended techniques in percussion continue. 16th note interjections in upper woodwinds. Quarter/Eighth motif in m.53 introduced in oboe/soprano sax. Phrase 2 mm. 57 - 71: Full ensemble begins to enter, ascending chromatically and dynamically to impact at m. 69 on pitches A/E.	Phrase 1 mm. 72 - 81: Ostinato motif established in piano, continues to be found throughout movement. Phrase 2 mm. 82 - 95: Ostinato motif in piano continues, 16th note responses in upper woodwinds found, chordal harmony found in 6/8 measures from performing woodwinds. Phrase 3 mm. 96 - 106: Ostinato motif in piano/marimba continues, rhythms passed around woodwind section. Mm. 103-104 soprano sax/trumpet duple 8th motif. Phrase 4 mm. 107 - 125: Ostinato motif in piano continues, 16th note responses in upper woodwinds found, chordal harmony found in 6/8 measures from performing woodwinds.
Style	Eerie, Ominous, Unsettling.	Driving, Dissonant, Growing.	Menacing, Playful, Quirky.
Dynamics	<i>pp - f</i>	<i>pp - fff</i>	<i>p - ff</i>
Programmatic Description	Before he can reach his home, he must sail to the end of the east and make a sacrifice to the dead.	This movement takes place at the fates of the underworld, where it is always night. When Odysseus cuts the throats of the sacrificed animals, the spirits of the dead swarm up.	The spirits cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home.

Form	A' Section	B Section	A" Section
Tempo & Meter	Multi-Meter: 12/8, 6/8, 9/8 - 184-196 bpm	Multi-Meter: 12/8, 6/8, 9/8 - 184-196 bpm	Multi-Meter: 12/8, 6/8 - 184-196 bpm
Measures	126 - 142	143 - 224	225 - 251
Phrasing & Tonality	17 D Tonality	12 + 17 + 14 + 9 + 8 + 8 + 6 + 8 D, Gb (modulates m. 201)	16 - m. 251 is elision with next form shift. D Tonality
Melody/ Themes	Menacing Theme stated in oboe/clarinets/soprano sax/alto sax.	Phrase 1 mm. 143 - 154: No melodic content. Phrase 2 mm. 155 - 171: No melodic content. Phrase 3 mm. 172 - 185: No melodic content. Phrase 4 mm. 186 - 194: Dotted quarter note "stab" motifs blaring at ff in low reeds/low brass/horns/piano/timpani. Quarter/8th motif in oboe/clarinet/sop&alto sax/trumpet 3&4. Mm. 192-193 clarinet/sax 16th interjections. Phrase 5 mm. 195 - 202: " " Phrase 6 mm. 203 - 210: Menacing Theme altered 'raw/vulgar' in Eb clarinet/soprano sax. Phrase 7 mm. 211 - 216: Menacing Theme altered 'raw/vulgar' in sax section, growling extended technique. Phrase 8 mm. 217 - 224: No melodic content.	Menacing Theme stated in oboe/clarinets/soprano sax/alto sax, and now trumpet 1/2. Theme extension in measures 241-242.
Harmony	Dotted quarter note "stab" motifs blaring at ff in low reeds/low brass/horns/piano. 16th note interjections/responses to Menacing Theme in upper woodwinds, chromatic scales in mallets. Chordal harmony found in 6/8 measures. Xylo performs piano ostinato motif.	Phrase 1 mm. 143 - 154: 8th note ostinato motif in piano/marimba/vibraphone. G/D open 5th in piano/harp. Phrase 2 mm. 155 - 171: Duple motifs passed around ensemble. 8th note ostinato motif in vibe/marimba. Phrase 3 mm. 172 - 185: Duple motifs passed around ensemble. 8th note ostinato motif in vibe/marimba. Phrase 4 mm. 186 - 194: Chordal harmony in 6/8 measures. Phrase 5 mm. 195 - 202: " " Phrase 6 mm. 203 - 210: Dotted quarter note "stab" motifs blaring at ff in ensemble. Quarter/8th motif in oboe/clarinet/sop&alto sax/trumpet 3&4. Phrase 7 mm. 211 - 216: " ", 16th note interjections. Phrase 8 mm. 217 - 224: Ensemble decrescendo, texture turns thin. Chromatic scales ascending/descending.	Dotted quarter note "stab" motifs blaring at ff in low reeds/low brass/horns/piano. 16th note interjections/responses to Menacing Theme in upper woodwinds, chromatic scales in mallets. Chordal harmony found in 6/8 measures. Xylo performs piano ostinato motif.
Style	Menacing, Ruckus, Strong.	Biting, Aggressive, Conflicted.	Menacing, Ruckus, Strong.
Dynamics	<i>mf - ff</i>	<i>p - ff</i>	<i>mf - fff</i>

Programmatic Description	The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial.	And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead.	He sees the ghosts of the great and the humble, all hungry, all grasping.
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Form	Interlude	A” Section
Tempo & Meter	Multi-Meter: 12/8, 6/8, 9/8 - 184-196 bpm	Multi-Meter: 12/8, 6/8, 9/8 - 184-196 bpm
Measures	251 - 308	309 - 348
Phrasing & Tonality	16 + 11 + 8 + 23 (m.251 is elision with prior form section) G Tonality	16 + 25 F Tonality
Melody/Themes	Phrase 1 mm. 251 - 266: 8th note flurries in low reeds/piano/marimba. Duple 8th motifs passed around horn/trombone/trumpet/flute. Phrase 2 mm. 267 - 277: “ “ with more adding to the ensemble’s texture. Phrase 3 mm. 278 - 285: Dotted quarter note stabs, duple 8th motifs, in new 9/8&6/8 altering meters. Duple 16th note <i>fff</i> interjections in upper woodwinds. Phrase 4 mm. 286 - 308: “ “, growing in dynamics.	Phrase 1 mm. 309 - 324: Odysseus’s theme from Movement 1 returns in trumpet/horn/trombone/euph. Layered over supporting material to Menacing Theme in Movement 3. Phrase 2 mm. 325 - 349: Fragments of the Menacing Theme of Movement 3 in trumpet/saxes. Quarter note “stab” motifs become melodic content. Duple 8ths in trumpet become melodic.
Harmony	Phrase 1 mm. 251 - 266: Dotted quarter note stabs in percussion/duple 8th motif in log drums. Phrase 2 mm. 267 - 277: “ “ with more adding to the ensemble’s texture. Phrase 3 mm. 278 - 285: Drums/Percussion providing pulse/driving feeling. Phrase 4 mm. 286 - 308: Harp glissandos, tambouring providing pulse, chordal harmony beginning at letter W in low brass.	Phrase 1 mm. 309 - 324: Duple 16th flourishes in upper woodwinds, dotted quarter note stabs in low reeds/low brass/drum percussion. 8th note ostinato motif in xylophone with glissando affects. French horn/trombone <i>ff</i> minor 2nd intervals (Gb) on b.3 beginning m. 319, crescendoing to rehearsal letter X. Phrase 2 mm. 325 - 349: Duple 16th flourishes in upper woodwinds/xylophone. Harp glissandos. Final chord ringing open 5th concert pitches F/C.
Style	Chaotic, Anxious, Driving, Strong.	Heroic, Powerful, Driving, Climactic .
Dynamics	<i>p</i> - <i>ff</i>	<i>ff</i> - <i>fff</i> (some <i>p</i> in percussion rolls)
Programmatic Description	Finally, the prophet Teiresias tells Odysseus what he must do to get home.	But in the darkness, he can at last see the light of home ahead.

APPENDIX D

Phrase Chart for *Wine-Dark Sea, Symphony for Band* by John Mackey (2014)

i. Hubris

Form	Introduction	A Section	Transition
Phrases	Phrase 1: mm. 1-12 Phrase 2: mm. 12-19	Phrase 1: mm. 19-27 Phrase 2: mm. 28-43 Phrase 3: mm. 44-59	mm. 60-63
Form	B Section Introductory Material	B Section	A' Section
Phrases	mm. 64-80	Phrase 1: mm. 81-88 Phrase 2: mm. 89-95 Phrase 3: mm. 96-104 Phrase 4: mm. 105-118 Phrase 5: mm. 119-128 Phrase 6: mm. 129-138 Phrase 7: mm. 139-154	mm. 155-168
Form	Interlude	C Section	D Section
Phrases	Phrase 1: mm. 169-180 Phrase 2: mm. 181-186 Phrase 3: mm. 187-204	Phrase 1: mm. 205-208 Phrase 2: mm. 209-214 Phrase 3: mm. 215-222 Phrase 4: mm. 223-225 Phrase 5: mm. 226-235	Phrase 1: mm. 236-250 Phrase 2: mm. 251-263 Phrase 3: mm. 264-281

ii. Immortal thread, so weak

Form	Introduction	A Section	B Section
Phrases	Phrase 1: mm. 1-12 <i>Solo clarinet enters m.11</i>	Phrase 1: mm. 13-20 Phrase 2: mm. 21-28 Phrase 3: mm. 29-39	Phrase 1: mm. 40-55 Phrase 2: mm. 56-61 Phrase 3: mm. 62-74 Phrase 4: mm. 74-82
Form	Interlude	A' Section	C Section
Phrases	mm. 82-88	Phrase 1: mm. 89-97 Phrase 2: mm. 98-105 Phrase 3: mm. 106-113 Phrase 4: mm. 114-119 Phrase 5: mm. 120-126	Phrase 1: mm. 127-135 Phrase 2: mm. 136-143 Phrase 3: mm. 144-146 Phrase 4: mm. 147-149

iii. The attentions of souls

Form	Transition	Introduction	A Section
Phrases	Phrase 1: mm. 1-11 Phrase 2: mm. 12-17 Phrase 3: mm. 18-28	Phrase 1: mm. 29-56 Phrase 2: mm. 57-71	Phrase 1: mm. 72-81 Phrase 2: mm. 82-95 Phrase 3: mm. 96-106 Phrase 4: mm. 107-125
Form	A' Section	B Section	A'' Section
Phrases	Phrase 1: mm. 126-135 Phrase 2: mm. 136-142	Phrase 1: mm. 142-154 Phrase 2: mm. 155-171 Phrase 3: mm. 172-185 Phrase 4: mm. 186-194 Phrase 5: mm. 195-201 Phrase 6: mm. 201-210 Phrase 7: mm. 211-216 Phrase 8: mm. 218-224	Phrase 1: mm. 225-234 Phrase 2: mm. 234-242 Phrase 3: mm. 243-251
Form	Interlude	A''' Section	
Phrases	Phrase 1: mm. 251-266 Phrase 2: mm. 267-277 Phrase 3: mm. 278-285 Phrase 4: mm. 286-308	Phrase 1: mm. 309-324 Phrase 2: mm. 325-349	

APPENDIX E

PUBLISHED COMPOSITIONS BY JOHN MACKEY

Wind Ensemble/Band Works

- ***Redline Tango*** - 2005 - Grade 5

- Commissioned by Emory University, Lamar University, Arizona State University, Florida State University, Louisiana State University, Illinois State University, University of Kansas, and Mercer University. Consortium organized by Scott A. Stewart of Emory University and Scott Weiss of Lamar University. Premiered February 26, 2004, Emory University Wind Ensemble, Scott Stewart, conductor.
- Winner of the 2005 ABA / Ostwald Award. Winner of the 2004 Walter Beeler Memorial Composition Prize.

- ***Sasparilla*** - 2005 - Grade 5

- Commissioned by Lamar University; California State University Stanislaus; Emory University; Florida State University; University of Kansas; Louisiana State University; and Michigan State University. Consortium organized by Scott Weiss of Lamar University.
- World premiere on April 17, 2005, at Lamar University, conducted by Scott Weiss.
- Mackey says, "this work -- my first original, non-transcribed piece for wind ensemble -- tells the story of an Old West saloon. "Sasparilla" (that's the slangified spelling) used to be a liquor, but now it's essentially a type of root beer. As you listen to "Sasparilla," imagine Bugs Bunny in 1860, somewhere out West, getting drunk, riding to Mexico on horseback, and getting into trouble."

- ***Strange Humors*** - 2006 - Grade 4

- Original version for string quartet and djembe. also available for clarinet quartet and djembe and sax quartet and djembe.
- Commissioned by the American Bandmasters Association. World premiere on March 1, 2006, at the ABA convention in Richardson, Texas.

- ***Turbine*** - 2006 - Grade 5

- Commissioned by the Southeastern Conference Band Directors Association. World premiere February 24, 2006, at the Southeast Regional CBDNA convention on the campus of Vanderbilt University in Nashville, Tennessee. University of Kentucky Wind Ensemble, conducted by Cody Birdwell.

- ***Turning*** - 2007 - Grade 5

- Commissioned by Josh Thompson, Lake Zurich High School; Jim Kull, St. Charles East High School; Jon Walsh, Conant High School; Ramiro Barrera, James Logan High School; Steve Andre, Grapevine High School; Marc Mueller, Moore High School; Phil Obado, University High School; Bobby Francis, Texas Christian University; and David Papenhagen, Portage Northern High School.
- "Turning" was commissioned by a consortium led by my high school friend, Josh Thompson, who is now a high school band director in the Chicago area. The overriding idea when writing the piece was to convey "strong" beauty as well as loss, rather than traditional "pretty" lyricism.

- ***Kingfishers Catch Fire*** - 2007 - Grade 5
 - Commissioned by Kentaro Hino (Hikarigaoka Girls' High School), Mamoru Nakata (Wind Ensemble du Nord), Masafumi Matsumoto (Okayama Sanyo High School), Kotai Yo (Wind Ensemble "KANADE"), Toshiya Iwata (Kawasaki University of Medical Welfare "Heartful Winds"), Taizo Okuyama (Wind Ensemble Soleil), and Shintaro Fukumoto (Community Band of Sagamihara). Consortium organized by Mamoru Nakata. Premiere March 17, 2007, JWECC '07 Special Band, conducted by Ichiro Saito. Kurashiki, Japan.
- ***Concerto for Soprano Sax & Wind Ensemble*** - 2007
 - Commissioned by The Dallas Wind Symphony, University of Texas at Austin, The United States Navy Band, Cleveland State University, Illinois State University, Boston College, University of Illinois, University of Arizona, Texas A&M Kingsville, Riverside Community College, University of Georgia, University of North Florida, University of South Florida, Kansas State University, University of Kansas Bands, Ridgewood Concert Band, Louisiana State University, Azusa Pacific University, Arizona State University, California State University Los Angeles, Peabody Conservatory of Music, University of Toledo, Texas Tech University, University of Washington, Baylor University, University of Regina, University of Oregon, and Florida State University.
 - Premiere October 23, 2007, The Dallas Wind Symphony, conducted by Jerry Junkin. Don Fabian, soloist. Meyerson Symphony Center, Dallas, Texas.
- ***Clocking*** - 2007
 - Commissioned by the Central Oklahoma Directors Association (CODA). World premiere on January 9, 2008, with the CODA honor band in Norman, Oklahoma, conducted by Richard Clary.
 - Like many of John Mackey's works, *Clocking* is influenced strongly by dance and movement, though its two movements, seemingly disparate, incorporate the idea of motion in entirely different ways. The title is intentionally vague, like Mackey's earlier *Turning*, leaving much of the interpretation to the listener.
- ***Undertow*** - 2008 - Grade 3+ (Texas grade 4)
 - Commissioned by the Hill Country Middle School Band, Cheryl Floyd and Charles Fischer, conductors. World premiere on May 13, 2008, Bates Recital Hall at the University of Texas at Austin, conducted by Cheryl Floyd.
 - Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey's works written specifically for intermediate band. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato.
- ***Asphalt Cocktail*** - 2009 - Grade 5
 - Commissioned by Howard J. Gourwitz as a gift to Dr. Kevin L. Sedatole and the Michigan State University Wind Symphony. World premiere on March 28, 2009, at the CBDNA National Convention. Bates Recital Hall at the University of Texas at Austin, conducted by Kevin Sedatole.
 - Mackey says, "Asphalt Cocktail is a five-minute opener, designed to shout, from the opening measure, "We're here." With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides. Serve on the rocks."

- ***Aurora Awakes*** - 2009 - Grade 5
 - Commissioned by the Stuart High School Wind Ensemble, Doug Martin, director. World premiere on May 8, 2009, at J.E.B. Stuart High School, Falls Church, VA. Conducted by Doug Martin.
 - Winner of the 2009 ABA / Ostwald Award.
 - Winner of the 2009 National Band Association's "William D. Revelli" Award.
- ***Harvest: Concerto for Trombone*** - 2009
 - For solo trombone and orchestra (without strings, but with orchestral winds, brass, and percussion).
 - Commissioned by The Ridgewood Concert Band, The West Point Military Academy Band, University of Texas at Austin, United States Air Force Academy, Illinois State University, University of Florida, Miami University, University of Georgia, Texas Tech University, Case Western Reserve University, Ithaca College, University of South Carolina, University of Washington, Roxbury High School, University of South Florida, Florida State University, Baylor University, Syracuse University, McNeese State University, Arizona State University, University of Alabama.
- ***Xerxes*** - 2010 - Grade 4
 - A concert march, commissioned by the Midlothian High School Band, Larry Doran, director.
- ***Hymn to a Blue Hour*** - 2010 - Grade 4
 - Commissioned by Mesa State College, Calvin Hofer, Director of Wind Studies. Dedicated to Stephen Boelter. The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence.
 - While *Aurora Awakes* deals with the emergence of light from darkness, *Hymn to a Blue Hour* is thematically linked to the moments just after sundown - perhaps even representing the same moment a half a world away.
- ***Drum Music*** - 2011
 - For solo percussion and wind ensemble.
- ***Foundry*** - 2011 - Grade 3
 - Winner of the 2011 CBDNA Young Band Composition Competition.
 - Commissioned by middle school/high school bands.
 - Mackey says, "the idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood?"
- ***The Frozen Cathedral*** - 2012 - Grade 5
 - Commissioned by The University of North Carolina, Greensboro; The University of Michigan; Michigan State University; University of Florida; Florida State University; University of Georgia; University of Oklahoma; The Ohio State University; University of Kentucky; Arizona State University; Metro State College.
 - World premiere on March 22, 2013 with the University of North Carolina Greensboro Wind Ensemble, conducted by John Locke.

- Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park.
- ***Sheltering Sky*** - 2012 - Grade 3 (Texas grade 4)
 - Commissioned by Traugher Junior High School Band (Rachel Maxwell, director), and Thompson Junior High School Band (Daniel Harrison, director). The work itself has a folksong-like quality intended by the composer and through this an immediate sense of familiarity emerges.
- ***Highwire*** - 2012 - Grade 5
 - Commissioned by the University of Wisconsin-Milwaukee Youth Wind Ensembles. In honor of Thomas L. Dvorak, Founder and Music Director of the UW-Milwaukee Youth Wind Ensembles program.
- ***Night on Fire*** - 2013 - Grade 4
 - This is the second movement of the suite "The Soul Has Many Motions." Commissioned by a consortium of student music organizations at The University of Texas in recognition of Richard Floyd's tireless and passionate advocacy for music education in the State of Texas.
- ***The Ringmaster's March*** - 2013 - Grade 4+
 - This is the final movement of the suite "The Soul Has Many Motions."
- ***Unquiet Spirits*** - 2013 - Grade 4+
 - This is the third movement of the suite "The Soul Has Many Motions." This is also the second movement of the saxophone quartet work, "Unquiet Spirits."
- ***The Soul Has Many Motions*** - 2013 - Grade 5 (movement 2 grade 4)
 - Commissioned by a consortium of student music organizations at The University of Texas in recognition of Richard Floyd's tireless and passionate advocacy for music education in the State of Texas: Kappa Kappa Psi, Mu Phi Epsilon, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Tau Beta Sigma, and The University of Texas Student Music Educators Association. Premiere May 3, 2013, The University of Texas Wind Symphony, conducted by Scott Hanna.
 - This work may be performed as a complete four-movement suite, or with single or multiple movements excerpted.
- ***(Redacted)*** - 2013 - Grade 5
 - Commissioned by Kappa Kappa Psi, National Band Fraternity, and Tau Beta Sigma, National Band Sorority, for the 2013 National Intercollegiate Band. World premiere on July 23, 2013 with the National Intercollegiate Band, conducted by Anthony Maiello.
 - When a classified document must be revealed to the public, it is redacted: Sensitive passages of the text are blacked out, to preserve the secrets within. So revelation just leads to more questions, and what is exposed is only that the truth remains hidden. Writ large, this is the essence of clandestine work—its task is both to keep and to uncover secrets. This dual nature, and its inherent conflict, provides the basis for John Mackey's *(Redacted)*, a piece that offers hints of covert action and intrigue while holding the full story just out of reach.
- ***Wine-Dark Sea: Symphony for Band*** - 2014 - Grade 6
 - Commissioned by The University of Texas at Austin, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music. Premiere February 13, 2014, The University of Texas Wind Ensemble, conducted by Jerry Junkin. Texas Music Educators Association convention, San Antonio, Texas.

- ***Lightning Field*** - 2015 - Grade 3
 - Commissioned by Patrick Marsh Middle School Bands, Chris Gleason, director. "Lightning Field" takes its title from a work of art by Walter De Maria. That work is a massive expanse of New Mexico desert, claimed and transformed by the artist via an installation of steel rods: planted in the earth and reaching toward the sky, they call down its power - literally creating man-made lightning storms.
- ***Fanfare for Full Fathom Five*** - 2015
 - for 6 trumpets, 6 horns, 6 trombones (3 tenor, 3 bass; or 3 tenor, 2 bass, 1 contrabass), 2 tubas, and 4 percussionists, with optional organ.
 - Fanfare for Full Fathom Five" takes its title from Shakespeare's "The Tempest," where Shakespeare's text refers to a drowning during a storm and shipwreck in water about five fathoms (30 feet) deep.
 - Commissioned by the Columbus State University, Arizona State University, Georgia State University, Louisiana State University, Oklahoma State University, University of California Los Angeles, University of Florida, University of Oregon, and Western Michigan University. World premiere on March 26, 2015, with the Columbus State University Wind Ensemble, conducted by Jamie L. Nix, in Schermerhorn Symphony Center in Nashville, Tennessee, as part of the College Band Directors National Association (CBDNA) National Convention.
- ***Liminal*** - 2016 - Grade 6
 - Commissioned by the United States Air Force Band for their 75th Anniversary. World premiere June 11, 2016.
 - "Liminal" is, first and foremost, an homage to John Mackey's love of progressive metal bands such as Tool. A rhythmic tour de force, focused on the percussion section (including a part for six toms), the work is concerned primarily with groove and pulse, with moments of as many as three time signatures happening simultaneously.
- ***Antique Violences: Concerto for Trumpet*** - 2017
 - The title comes from a line in Rickey Laurentiis' "Writing an Elegy," and reminds us that where there are humans, there is violence. So it is, so it has ever been. The concerto notes that, curiously, the trumpet and its cousins always call the bloody tune—so each movement considers a kind of violence through the lens of a historical style of music closely associated with the trumpet.
- ***This Cruel Moon*** - 2017 - Grade 3.5
 - Adaptation of 2nd movement of *Wine-Dark Sea: Symphony for Band*.
- ***The Night Garden*** - 2017 - Grade 6
 - Commissioned by the Senzoku Wind Symphony at the Senzoku Gakuen College of Music, Masato Ikegami, director. World premiere on December 3, 2017, by the Senzoku Wind Symphony at the Senzoku Gakuen College of Music, conducted by Jerry Junkin.
 - Mackey says, "as the old, famous philosophical thought experiment muses: if a tree falls in the forest, does it make a sound? The gist of the question, somewhat clichéd in its frequent application, is to ponder whether direct observation is the catalyst for the existence of any phenomenon. John Mackey's *The Night Garden* toys with the fringes of this experiment by depicting—in a loosely programmatic way—the goings-on of nature in the late evening, undisturbed by human intervention."

- ***Snarl*** - 2018 - Grade 2.5
 - Mackey says, “everyone gets picked on at some point - I know I did, especially in gym class. It’s a horrible feeling. “Snarl” refuses to be bullied, from the opening saxophone section multiphonic, to the flutter-tongued winds and the crashes of cymbals. “Snarl” is a gift to United Sound (mentoring group for special needs and general ed students) in thanks for making those mentored students feel not only special, but strong.”
- ***The Rumor of a Secret King*** - 2018 - Grade 4
- ***Until the Scars*** - 2019 - Grade 4+
 - Arrangement of MVT 1/3 of *Wine-Dark Sea: Symphony for Band*.
- ***Sacred Spaces*** - 2019 - Grade 5
 - Commissioned by the United States Army Field Band, Colonel Jim R. Keene, Commander. World premiere on July 26, 2019, at the Texas Bandmasters Association conference, performed by the United States Army Field Band, conducted by Jerry Junkin.
- ***Places we can no longer go*** - 2019 - Grade 6
 - Commissioned by a consortium led by Arizona State University, Gary W. Hill, Director of Bands. For soprano and wind ensemble.
 - Mackey says, “the piece is dedicated to my mother, Elizabeth, but would not exist without Gary Hill. My sincere gratitude to him and to all of the consortium members who commissioned this in honor of their loved ones who have suffered with this disease.”

Concerto Works

- ***Antique Violences: Concerto for Trumpet*** - 2017
- ***Drum Music: Concerto for Percussion and Wind Ensemble*** - 2011
- ***Harvest: Concerto for Trombone and Orchestra*** - 2009
- ***Concerto for Soprano Sax and Wind Ensemble*** - 2007

Chamber Music

- ***Elegy and Fantasie*** - 1989, 1991 - for violin and piano
 - Mackey says, “I wrote the second movement of this work, "Fantasie," when I was 15. It was then the third movement of a sonata for violin and piano. The summer before I started college, I wrote "Elegy," finishing it during freshmen orientation week at the Cleveland Institute of Music. I revised "Fantasie" shortly thereafter, and put the two movements together to form this piece.”
- ***Damn*** - 1998 - for amplified clarinet and percussion ensemble (4 players)
 - Commissioned by BattleWorks. Premiered May 1998. Pace Downtown Theater, New York, NY. Choreographed by Robert Battle.
 - Mackey says, “this work was my first collaboration with choreographer Robert Battle. Robert's request was for a short, dark, rhythmic, angry piece, and this was the result. It was great fun to write, although I failed to consider that whatever rhythms I wrote would have to be learned not only by the

musicians, but by the dancer. This work was used by the United States Synchronized Swim Team this year at The Olympics in Athens. They won the Bronze medal!”

- ***Rush Hour*** - 1999, 2000 - for amplified string quartet, clarinet, and drum set
 - Commissioned by the Parsons Dance Company, with funding from the Mary Flagler Cary Charitable Trust. Premiered May 25-30, 1999. The Joyce Theater, New York, NY. Choreographed by Robert Battle.
 - Mackey says, “this work is very pop music-inspired. The musical phrases are all 4 or 8 bars long, and there's a strong backbeat (played on a steel pipe).”
- ***Voices and Echoes*** - 1999 - for string quartet
 - Commissioned by Jeanne Ruddy Dance. Premiered June 20, 1999. Merriam Theater, Pennsylvania, PA. Choreographed by Igal Perry.
 - Mackey says, “with this work, I attempted to write a dance score that didn't depend on percussion, or on strong rhythmic drive at all.”
- ***Breakdown Tango*** - 2000 - for clarinet, violin, cello, and piano
 - Commissioned by the Parsons Dance Company, with funding provided by the Mary Flagler Cary Charitable Trust's Live Music for Dance program and the Margaret Fairbank Jory Copying Assistance Program of the American Music Center. Premiered June 13-18, 2000. The Joyce Theater, New York, NY. Dedicated to Garrick Zoeter of Antares.
 - The ballet is called “Promenade.” This work was the source material for Redline Tango.
- ***Juba*** - 2003 - for electric string quartet and percussion
 - Commissioned by Alvin Ailey American Dance Theater. Premiered December 10, 2003. City Center, New York City. Choreographed by Robert Battle.
- ***Mass*** - 2007 - for percussion ensemble (6 players)
 - Commissioned by The Juilliard School's Dance Division. Premiered November 11-14, 2004, The Juilliard Theater, New York, NY. Choreography by Robert Battle.
- ***Strange Humors*** - 2008: for sax quartet and djembe - 1998: for string quartet/djembe
 - Versions also available for concert band, clarinet quartet, and string quartet. Premiered April 2008 by the H2 Quartet, with Jon Weber, djembe. Wharton Center, Michigan State University.
 - Mackey says, “I originally wrote this piece for a Juilliard dance student as part of a workshop class. Choreographer Robert Battle soon got hold of it and gave it a whole new spin. Stylistically, this "sultry" piece (according to the New York Times) attempts to merge pseudo-African hand drumming and pseudo-middle eastern folk music.”
 - Originally for string quartet and djembe, and later transcribed for concert band, this version, created by the composer in 2008, is for sax quartet and djembe, arranged at the request of the H2 Quartet.
- ***Sultana*** - 2009 - for saxophone and piano
 - This work is adapted from "Wood," the fourth movement of John Mackey's Concerto for Soprano Sax and Wind Ensemble. Although intended for soprano saxophone, the composer does not object to performance on alto or tenor saxophone, and the full set of performance materials includes parts for both Eb and Bb instruments.

- This arrangement was created by John Mackey at the request of Timothy Roberts, saxophone soloist with the United States Navy Band.
- ***Unquiet Spirits*** - 2012 - for saxophone quartet
 - Commissioned by the ZZYZX Saxophone Quartet.
- ***Hymn to a Blue Hour*** - 2012 - for trombone ensemble
 - Original version for wind ensemble commissioned by Mesa State College, Calvin Hofer, Director of Wind Studies. Version for trombone ensemble commissioned by the Washington Trombone Ensemble.
 - World premiere on March 21, 2013, with the Washington Trombone Ensemble featuring Joseph Alessi, solo tenor.
- ***Songs from the End of the World*** - 2015 - for soprano and chamber ensemble
 - Commissioned by the University of North Carolina at Greensboro, Arizona State University, Eastman School of Music, Florida State University, Metropolitan State University of Denver, The Ohio State University, Texas Tech University, University of California, Los Angeles, University of Colorado, Boulder, University of Florida, University of New Mexico, University of Oregon, University of Texas at Austin, and Western Michigan University.
 - World premiere on November 19, 2015, at the University of North Carolina at Greensboro. Lindsay Kesselman, soprano. Kevin Geraldini conducting the University of North Carolina at Greensboro Wind Ensemble.

Vocal Music

- ***Songs from the End of the World*** - 2015

Orchestra

- ***Do Not Go Gentle Into That Good Night*** - 1994 (*earliest published work*)
 - Written at age 19. Commissioned by the Cleveland Orchestra Youth Orchestra. Premiered May 15, 1994. Severance Hall, Cleveland, OH.
 - Additional performances by the Portland Youth Philharmonic, the Greater Twin Cities Youth Symphony, the Greater Baltimore Youth Orchestra, the Lubbock Youth Symphony Orchestra, the Etowah Youth Symphony, the North Idaho Youth Symphony and College Symphony Orchestras, the Mansfield Symphony, and others.
- ***Concerto for Percussion and Orchestra*** - 2000
 - Commissioned by the New York Youth Symphony. Mackey says, “I wrote this piece to showcase the amazing gifts of Damien Bassman, percussionist and drummer extraordinaire (and who this piece is dedicated to).”
- ***Antiphonal Dances*** - 2000
 - Commissioned by the Greater Twin Cities Youth Symphony.
 - This work is an orchestrated version of a work originally written for the Parsons Dance Company. It uses antiphonal brass players (that is, brass players placed around the hall) in two of the three movements.

- ***Redline Tango*** - 2003, revised 2005
 - Commissioned by the Brooklyn Philharmonic, Robert Spano, Music Director. Also available for wind ensemble.
 - ***Under the Rug*** - 2004 - for Chamber Orchestra
 - Commissioned by Roy G. Niederhoffer for Concert Artists Guild, and written for the Park Avenue Chamber Symphony.
 - ***Aurora Awakes*** - 2019
 - Originally for wind ensemble.
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Music for Theater

- ***Twelfth Night*** - 2001
 - For accordion, mandolin doubling on violin, and guitar.
 - Commissioned by the Dallas Theater Center, which opened February 28, 2001. by William Shakespeare.
 - Produced by the Dallas Theater Center, Spring 2001. Directed by Richard Hamburger. Original music and songs by John Mackey. Set design by Michael Yeargan. Costume design by Anna Oliver. Lighting design by Marcus Doshi.
 - Mackey says, “this was my first - and so far, only - experience writing music for a professional theater production. It was a fantastic experience, and I fear that I may have become a bit spoiled. The production had music played live every night by some great musicians from the Dallas area. The show also featured four songs with text by Shakespeare and music by me.”

APPENDIX F

AUTHOR'S BIOGRAPHY

Shannon Weber is a native of Fresno, California who is currently seeking a Master of Music degree in wind conducting at Colorado State University. She serves as graduate assistant with the CSU Band Program, which includes the CSU Wind Symphony, Symphonic Band, Concert Band, Marching Band, basketball pep bands, and the Presidential Pep Band. In addition, she serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. Her conducting teachers have included Dr. Rebecca Phillips, Professor Wesley Kenney, Dr. Gary P. Gilroy, and Dr. Anna Hamre. Weber received her Bachelor of Art degree in music education from Fresno State University, graduating Cum Laude. While at Fresno State, she performed with the Fresno State Wind Orchestra as a clarinetist and she was drum major of the Bulldog Marching Band.

Previously, Weber was the Director of Instrumental Music at the Reagan Educational Center, which also included all instrumental music programs in the eastern portion of the Clovis Unified School District. The Reagan Educational Center campus includes Clovis East High School, Reyburn Intermediate School, and Reagan Elementary School. In addition to this administrative position, she served as Director of Bands at Clovis East High School and Associate Director of Bands at Reyburn Intermediate.

During her tenure, she taught the Clovis East High School Wind Ensemble, Symphonic Band, Jazz Band, concert percussion ensembles, Marching Band, and oversaw the winterguard and indoor percussion programs. In addition, she taught the Reyburn Symphonic Band, Concert Band, percussion ensembles, and Jazz Band. Weber's concert and jazz ensembles consistently earned superior ratings at the California Music Educators Association festivals. The Clovis East Wind Ensemble was regularly invited to and performed at the *Music for All San Joaquin Valley Concert Band Festival*, held at the Paul Shaghoian Concert Hall and the *Dr. Lawrence R. Sutherland Wind Festival*, held at Fresno State University. In 2015, the Clovis East Marching Band won the Class 3A State of California Western Band Association Championship.

Weber has performed as a clarinetist in the Sydney Opera House (Sydney, Australia), Symphony Hall (Chicago, IL), and at the MidWest Clinic, *An International Band and Orchestra Conference* (Chicago) in December of 2018. She recently conducted and performed in the multi-cultural music festival Wind Ensemble and Symphony Orchestra in Prague, Czech Republic. During the summer of 2010, Weber was a conductor of the Phantom Regiment Drum and Bugle Corps.

Weber currently holds a membership in the California Music Educators Association (CMEA), the National Association for Music Education (NafMe), the National Band Association (NBA), the College Band Directors National Association (CBDNA), and previously served as a board member for the California Band Directors Association (CBDA).